

vol. 1. no. 1.

THE HOUSE OF

price 30p



DRACULA! AN ILLUSTRATED ADAPTATION OF THE 1958 HAMMER CLASSIC

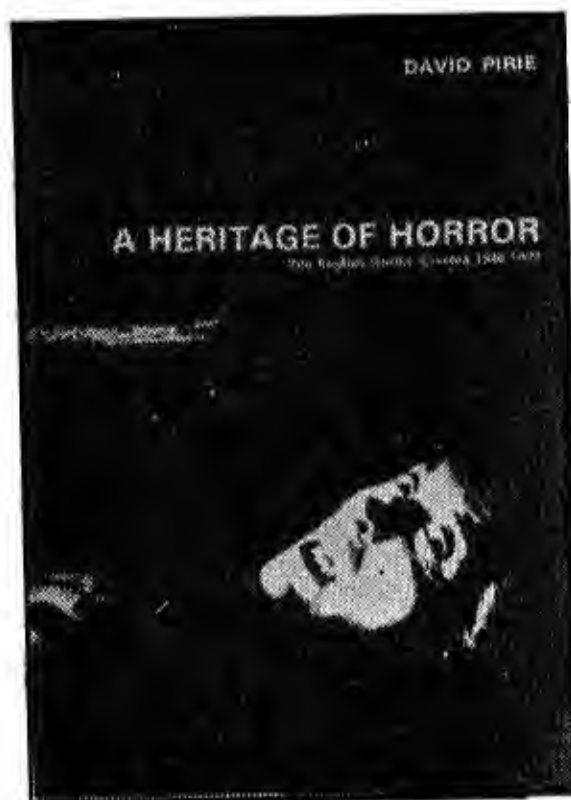
BIOGRAPHY AND COMPLETE FILMOGRAPHY OF CHRISTOPHER LEE
HORROR AROUND THE WORLD • VAN HELSING'S TERROR TALES
...plus lots more from the world's top artists and writers!

You flick the switch of your flashlight — its beam hardly penetrates the thick, miasmic blackness, redolent with the stench of death and decay, ahead of you. You step downwards . . . treading warily on the moss-encrusted stairs . . . down . . . down — until your heart pumps madly as you see eyes watching you . . . beady, hate-filled eyes. You lash out with your foot — and wildly clutch at the slimy stonework of the passageway wall as you overbalance. Squealing rats flee past you. You stagger to your feet . . . hurry forward . . . choking back the stark terror that threatens to overwhelm you. The doorway in front is arched. You brush away thick, clinging cobwebs . . . and shudder at the light touch of crawling things that skitter over your face. You push the door. It's solid oak. Frantically, you heave at it . . . hammering at it with your fists . . . screaming at it — and your heart jumps into your throat as it suddenly creaks open . . . slowly . . . slowly. You've made it! Your eyes goggle at the incredible sight . . . your senses reel as you slowly comprehend the astonishing value of the riches laid out before you! And they're all yours . . . all the treasures of the . . .

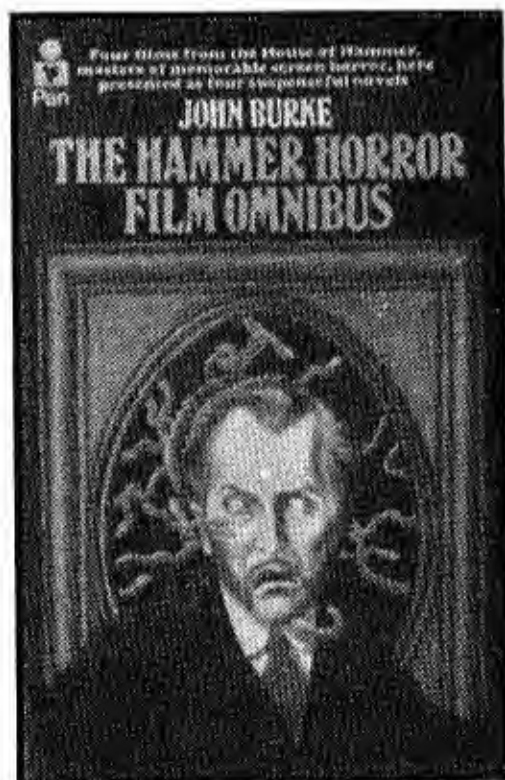
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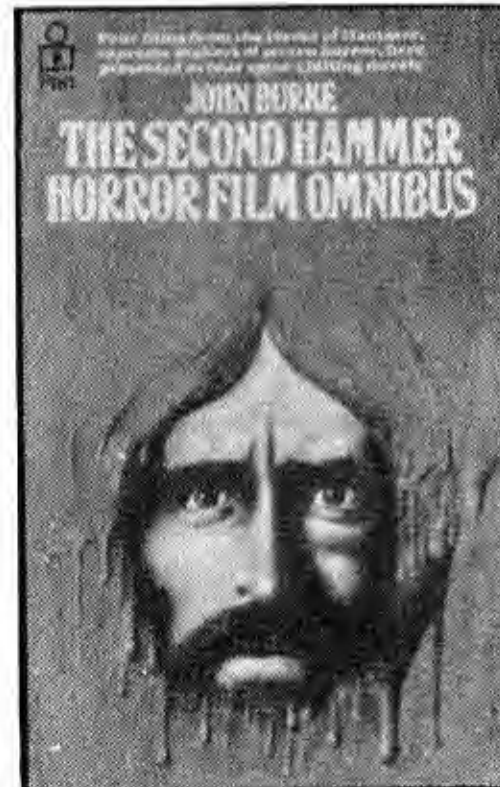
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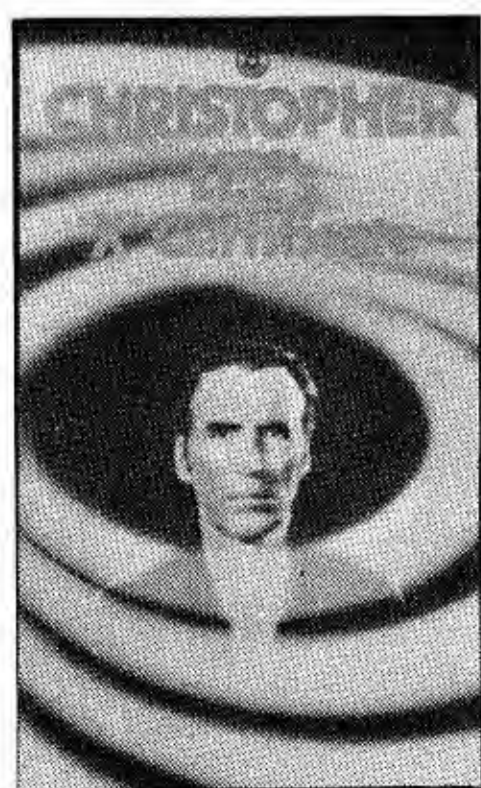
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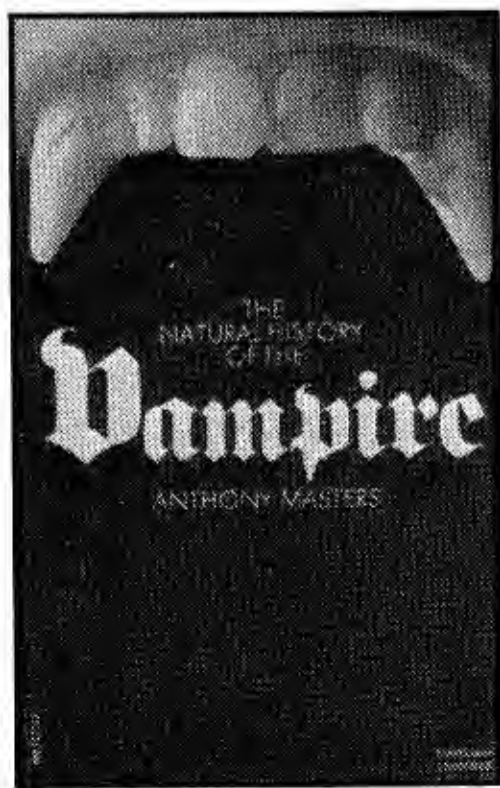
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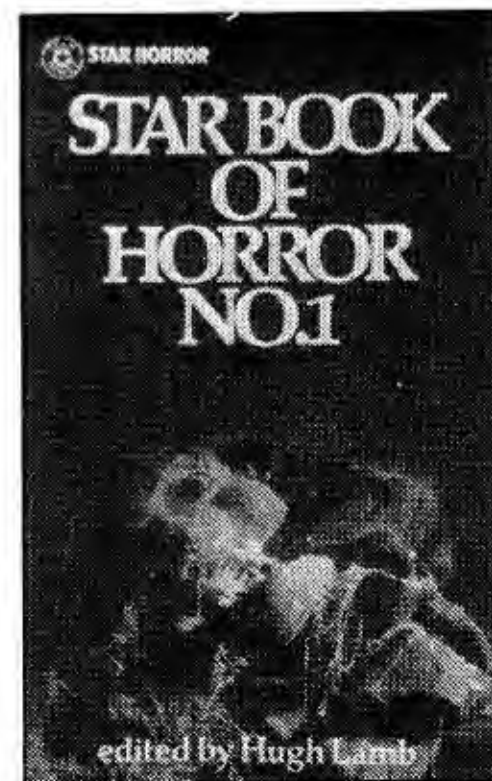
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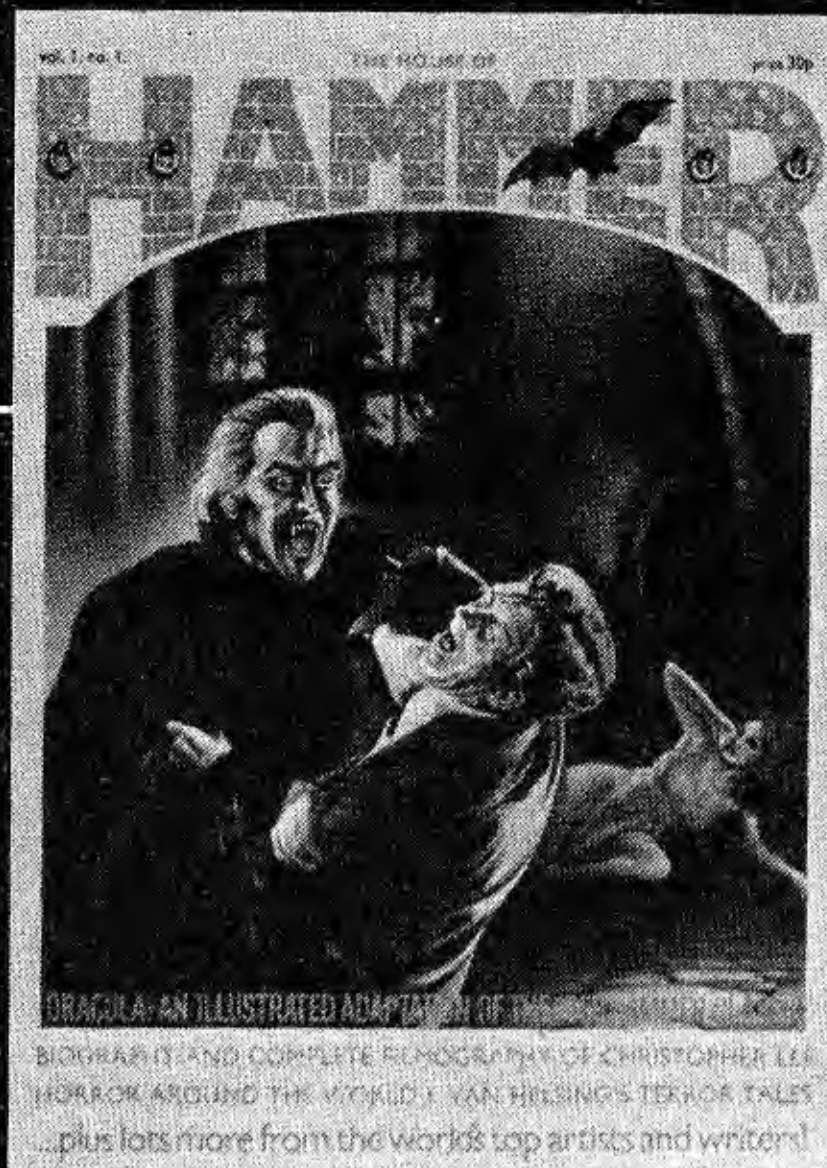


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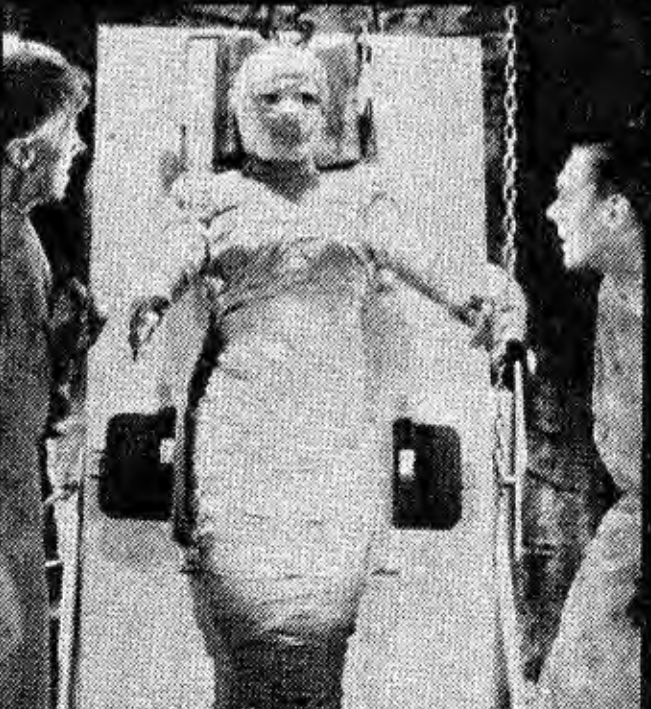
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Editorial

FOR many years Hammer Films has been the top name in gothic horror and suspense. For almost as many years the company's managing director, Michael Carreras, has wanted Hammer to branch out into publishing. By coincidence, I've always been convinced that there is room for an adult 'horror' magazine, combining the best in visual entertainment (with illustrated film adaptations) and news, reviews and behind-the-scenes interviews.

Last December we finally met in Hammer House and, after long discussions and countless cups of coffee, the end-product of our imaginations was born, a co-production between Hammer Films and General Book Distribution... **THE HOUSE OF HAMMER.**

For the major part of our premiere issue, we've taken a character who must rate as one of the most popular creations ever, and a film thought by many (including top film director Terence Fisher) to be Hammer's best ever gothic horror classic. The character is Count Dracula and the film is the 1958 adaptation of Bram Stoker's original book.

Rather than offer this epic as columns and columns of unimaginative type, we present for the first time ever the authorised illustrated adaptation. An adaptation which is painstakingly accurate and we feel sure will thrill you in the same way the film must have done, so many years ago.

In keeping with the Hammer tradition for top quality entertainment, we've assembled the absolute cream of the crop of contemporary artists and writers and their work will be appearing regularly as the months go by.

For this issue, our Dracula cover painting is by

Joe Petagno III whose work you've most likely seen before on one of the numerous album covers he has illustrated. The mammoth 21 page Dracula strip itself is by Paul Neary who, though English, had been illustrating top American fantasy magazines exclusively until now.

The Christopher Lee filmography included in this issue as a special extra is possibly the most complete listing of his work ever to appear in print, but should you know of anything missing, be sure to let us know for future addenda.

For those of you with inquisitive minds, we've persuaded John Brosnan to write a regular column on special effects and make-up in horror films. John has already written several books on the subject, and *The Horror People* (his sequel to *Movie Magic*) is to be published shortly.

"Horror Around the World" is a column that started out in the bi-monthly *Monster Mag*, but because of its terrific popularity will now be appearing every month in this magazine. Its writer, Barry Pattison, is also the author of that highly informative book on vampires, *The Seal of Dracula*.

Add to the above-mentioned features our continuing saga of Captain Kronos Vampire Hunter, our mini-epic terror tales from Van Helsing's files, *Media Macabre*, the Christopher Lee biography, and this issue's fact-packed feature on vampires of the cinema, and you have what we consider to be the finest horror/fantasy magazine on the market. But that, of course, is for you the reader to decide. So be sure to put pen to paper and let us know what you think of our great new magazine and what you'd like to see in future issues.

Roy Skinn
Editor

Stop Press

Late News

Production work on *The Day the World Ended* is now in full swing. Produced and directed by the king of disaster films, Irwin Allen, and with a screenplay by Nelson Gidding, this film will open in eight months' time at Christmas.

Irwin Allen is also to produce *Swarm* for Warner Bros. The film concerns giant killer bees who invade America, and is based on the best-selling book by Arthur Herzog, with a screenplay by David Z. Goodman who wrote *Straw Dogs* and *Logan's Run*.

AIP have sold 37 of their films to Independent Television. Many of these are recent horror gems, including: *The Abominable Dr. Phibes*, *Ben*, *Bloody Mama*, *Count Yorga - Vampire*, *Cry of the Banshee*, *Dr. Phibes Rises Again*, *The Dunwich Horror*, *Frogs*, *The House That Dripped Blood*, *Murders in the Rue Morgue*, *Necromancy*, *The Return of Count Yorga*, *The Vampire Lovers*, *Willard*, and *Who Slew Auntie Roo*.

NOW IN PRODUCTION
FROM HAMMER
FILMS...



Vampirella. Based on the top-selling American magazine of the same title, the film deals with the

adventures of an alien girl living on Earth. On her homeworld, the rivers and seas are not as we know them, not clear blue... but deep red, not water... but blood. Marooned on Earth, she finds our water undrinkable, and to her horror realises that to drink the liquid she needs to sustain life is to quench her thirst from the throats of living beings!

HOUSE OF HAMMER No. 2

Next issue, we'll be presenting an action-packed, illustrated version of the Hammer classic that first established Christopher Lee and Peter Cushing as true masters of the macabre... **The Curse of Frankenstein.** Also in issue 2, you'll be able to thrill to our fear-filled filmbook of Hammer's latest screen scream, **To The Devil - A Daughter.**

The back-up features in issue 2 will include a special piece on Hammer's Elstree studios and lots of facts and information we gleaned while on the set of this new Hammer film, a look at other films about demonic possession entitled "The Devil's Other Children", and biographies of the *Hammer/Devil* stars.

John Brosnan will be taking the lid off Hammer's make-up effects in an article on the creations of Roy Ashton, master monster maker. Barry Pattison will be on hand, having another look at foreign horror films. Captain Kronos will be continuing his illustrated pursuit of the Lords of Chaos. Van Helsing will be back with another of his *Terror Tales*. *Media Macabre* will spotlight the little-seen gore epic, *The Texas Chain Saw Massacre* — plus lots of book, fan and films news. All this plus our first readers' letters column.

Don't miss issue 2 — it's sure to be a sell-out!

Universal-International presents

Certificate X

Dracula

A Hammer Film Production

starring **PETER CUSHING**
with **CHRISTOPHER LEE** as Dracula

also starring **MICHAEL GOUGH**
and **MELISSA STRIBLING**

Screenplay by **JIMMY SANGSTER**
Associate Producer **ANTHONY NELSON KEYS**
Produced by **ANTHONY HINDS**
Directed by **TERENCE FISHER**
Executive Producer **MICHAEL CARRERAS**
Distributed by Rank Film Distributors Ltd

Paul Neary '75

part one

Castle Dracula

PREPARED AS HE IS, HARKER CAN HARDLY SUPPRESS A SHUDDER AT THE SCENE OF DESOLATION.

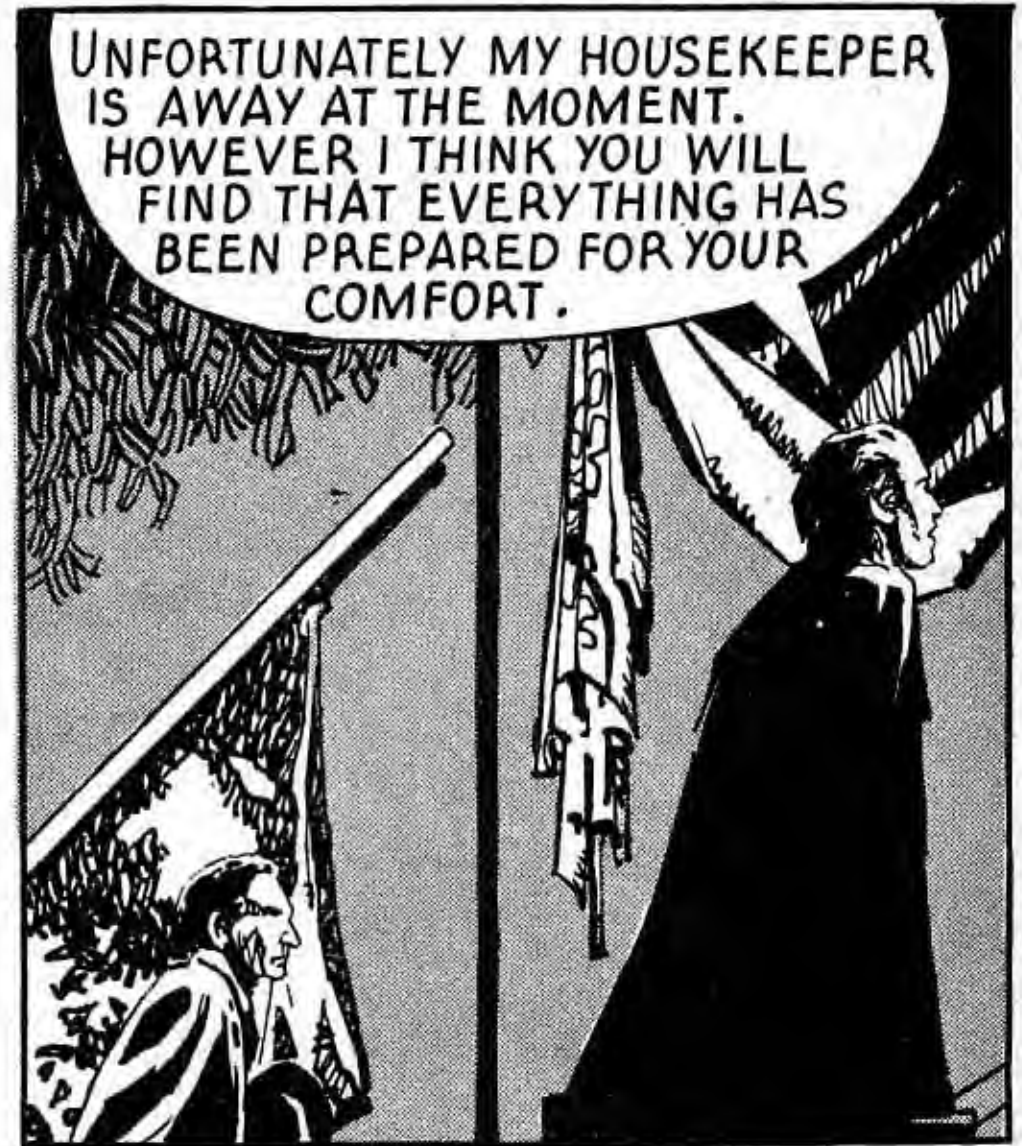
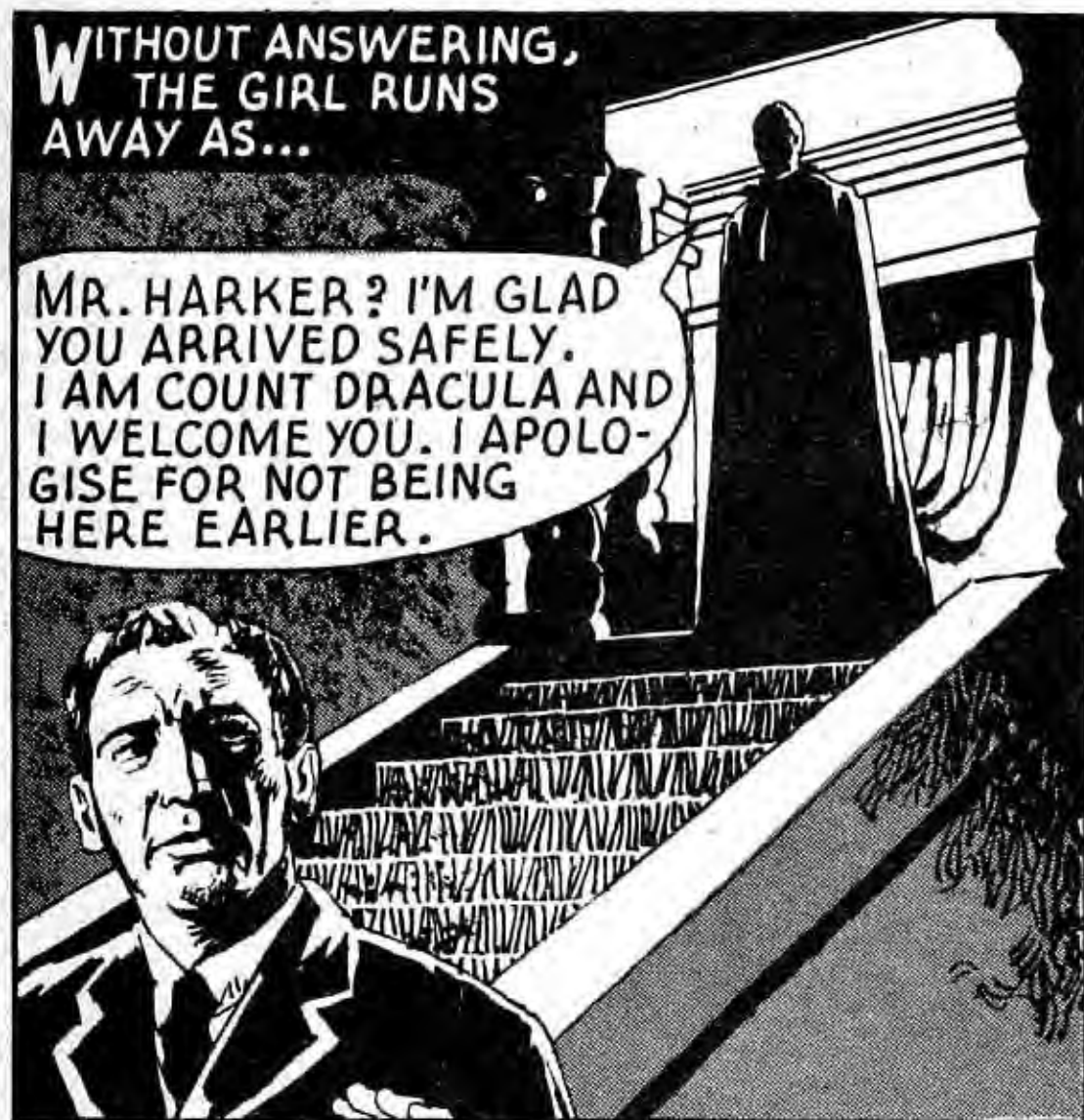
IN THE MIDDLE OF THE FOREST IT LOOMED, CASTLE DRACULA...A DARK, FOREBODING PLACE IN A THICK FOREST OF DEAD TREES. FOR AROUND THE CASTLE NOTHING GREW AND NO BIRDS COULD BE HEARD OR SEEN, ALMOST AS IF A PLAGUE HAD VANQUISHED ALL LIFE FROM THE AREA. IT WAS TO THIS REPULSIVE ESTATE JONATHAN HARKER HAD COME, FROM NOT TOO DISTANT KARLSBAD, FOR THE ESTATE'S OWNER HAD NEED OF A LIBRARIAN AND HARKER HAD REASON TO ACCEPT THE APPOINTMENT.

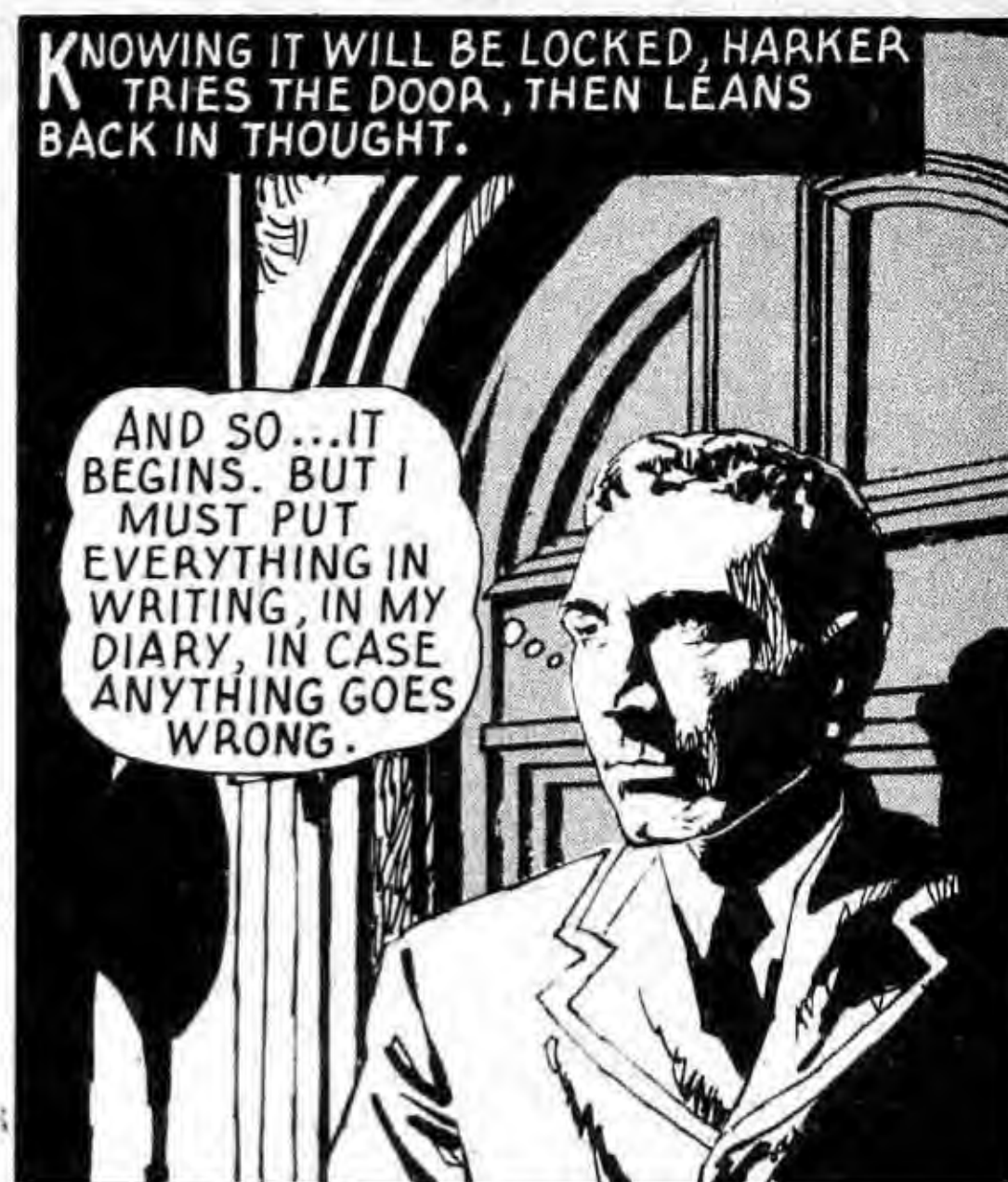
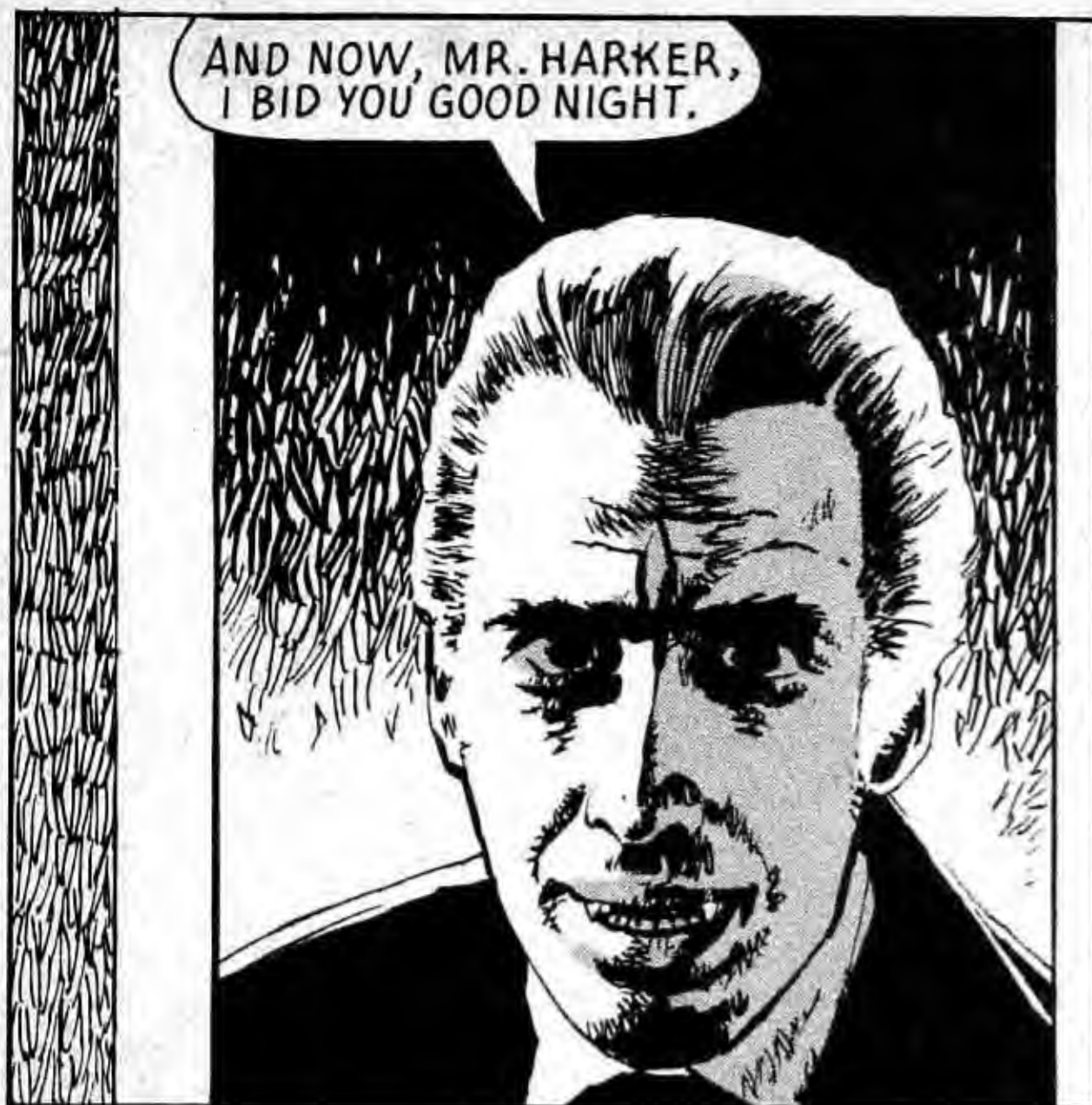
DWARFED BY THE SURROUNDINGS, HE WALKS OVER THE CASTLE'S PORTICE KNOWING HE HAS A JOB TO DO AND AN APPOINTMENT TO KEEP WITH...COUNT DRACULA.

THE DOOR SWINGS OPEN UNDER HIS HAND AND HARKER WALKS INTO AN ALMOST STYGIAN DARKNESS, CUT ONLY BY THE WEAK LIGHT OF DAY FROM THE OVERCAST SKY OUTSIDE.

NO ONE GREETS HIS ARRIVAL, THOUGH BEFORE HIM A LARGE TABLE LOOMS UPON WHICH A MEAL HAS BEEN SET. BESIDE THE FOOD IS A LETTER ADDRESSED TO HIM.

My Dear Harker,
I am sorry I was
unable to meet you. Eat
well, make yourself comfortable.
Dracula.







A FULL DAY HAS ELAPSED. IT IS LATE AFTERNOON WHEN HARKER BEGINS TO AWAKEN, BACK IN HIS OWN ROOM.



A SUDDEN REMEMBRANCE OF THE PREVIOUS DAY CLEARS HIS CLOUDY BRAIN.



FINDING THE DOOR LOCKED ONCE MORE, HARKER SLIDES THROUGH THE WINDOW...



...AND HIDES HIS PRECIOUS DIARY IN THE FOREST BEYOND CASTLE DRACULA.



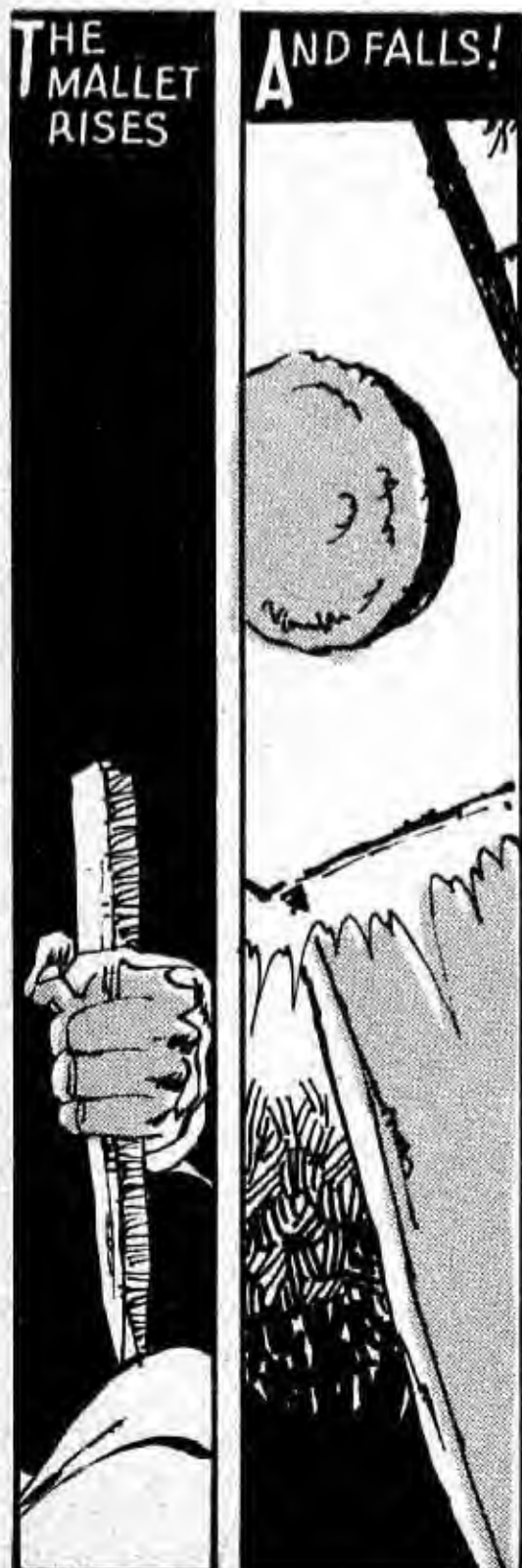
DOWN INTO THE DANK MAUSOLEUM HE STALKS, DUSK DRAWING EVER CLOSER.



... AND THE POOR
CREATURE WHO WAS
ONCE AN INNOCENT
YOUNG GIRL.



THE
MALLET
RISES



AND FALLS!



RELEASED AFTER
COUNTLESS YEARS, THE
BODY REVERTS TO ITS TRUE
AGE BEFORE HARKER'S
ASTONISHED EYES!



BUT TURNING TO THE
SECOND COFFIN, THE
VAMPIRE HUNTER
REALISES IN HORROR...



IT'S ... EMPTY !

YES, MR. HARKER,
EMPTY. CHOOSING THE
GIRL FIRST YOU MADE
A BIG MISTAKE. IT
WILL BE YOUR
LAST.



END OF
PART
ONE.

part
two

The Curse Spreads

AT THE HOME OF ARTHUR AND MINA HOLMWOOD...



PROFESSOR VAN HELSING, YOU'RE TELLING US THAT JONATHON HARKER IS... DEAD? B-BUT HOW?

PLEASE, MR. HOLMWOOD, DO NOT FORCE ME. I CANNOT TELL YOU *HOW* HE DIED.

YOU SEE, HE WAS A... COLLEAGUE OF MINE. I WENT TO VISIT HIM AT CASTLE DRACULA...



"WHEN I ARRIVED, EVERYTHING WAS QUITE NORMAL.

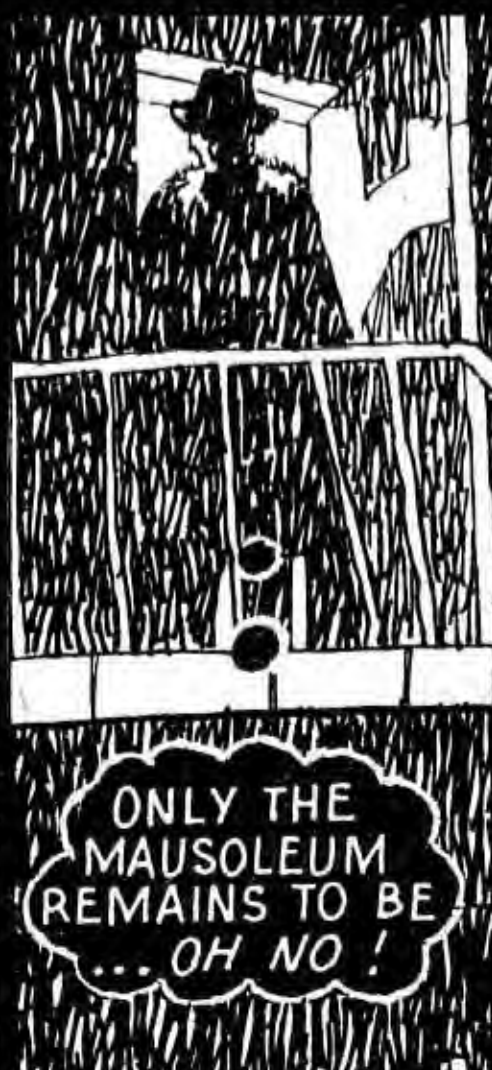
"I WALKED UP TO HIS ROOM TO SEE HIM...

"AND FOUND HIS BODY LAID AT REST IN HIS ROOMS. BUT THERE WAS NO EVIDENCE OF FOUL PLAY.

"AT AN EARLIER REQUEST OF HIS OWN, I HAD HIM CREMATED BEFORE I LEFT."



HIS ROOM... RANSACKED! AND LUCY'S PHOTOGRAPH... GONE! BUT WHERE IS HARKER?



ONLY THE MAUSOLEUM REMAINS TO BE... OH NO!



...I'M TOO LATE!



FORGIVE ME, JONATHON. IT MUST BE DONE!

BUT NOW I WOULD LIKE TO SEE JONATHON'S FIANCEE, MISS LUCY HOLMWOOD. I THOUGHT IT WOULD BE LESS OF A SHOCK IF I CAME TO TELL HER PERSONALLY.



NO! YOUR STORY IS FAR TOO SUSPICIOUS AND LUCY IS... NOT WELL. MY WIFE AND I WILL TELL HER. NOW, IF YOU DON'T MIND...



VERY WELL. I'M SORRY. PLEASE OFFER MY SYMPATHY TO MISS LUCY. GOOD DAY.

BUT UPSTAIRS, IN LUCY HOLMWOOD'S ROOM...



AT LAST, THE NIGHT. I MUST PREPARE FOR HIS VISIT...



HOW HE HATES THIS SILLY CRUCIFIX THEY MAKE ME WEAR!



I HEAR HIM... HE COMES!



LUCY HOLMWOOD, SOON YOU WILL BE MINE... FOR ALL ETERNITY. YOU WILL REPLACE THE ONE HARKER TOOK FROM ME.



THE NEXT DAY, THERE IS A KNOCK ON THE DOOR OF VAN HELSING'S HOTEL ROOMS...



COME IN.

PROFESSOR VAN HELSING, COME QUICKLY. IT'S LUCY...



WITHIN MINUTES, VAN HELSING IS STANDING OVER THE WEAKENED LUCY HOLMWOOD.



PROFESSOR, THEY HAVEN'T TOLD ME BUT... JONATHAN IS DEAD, ISN'T HE? I KNOW HE IS.

B-BUT HOW DID YOU KNOW, UNLESS...

HER ANAEMIC LOOK, HER WEAKENED STATE... AND NOW THIS. THERE IS ONLY PERSON WHO COULD HAVE TOLD HER. I MUST ACT QUICKLY.

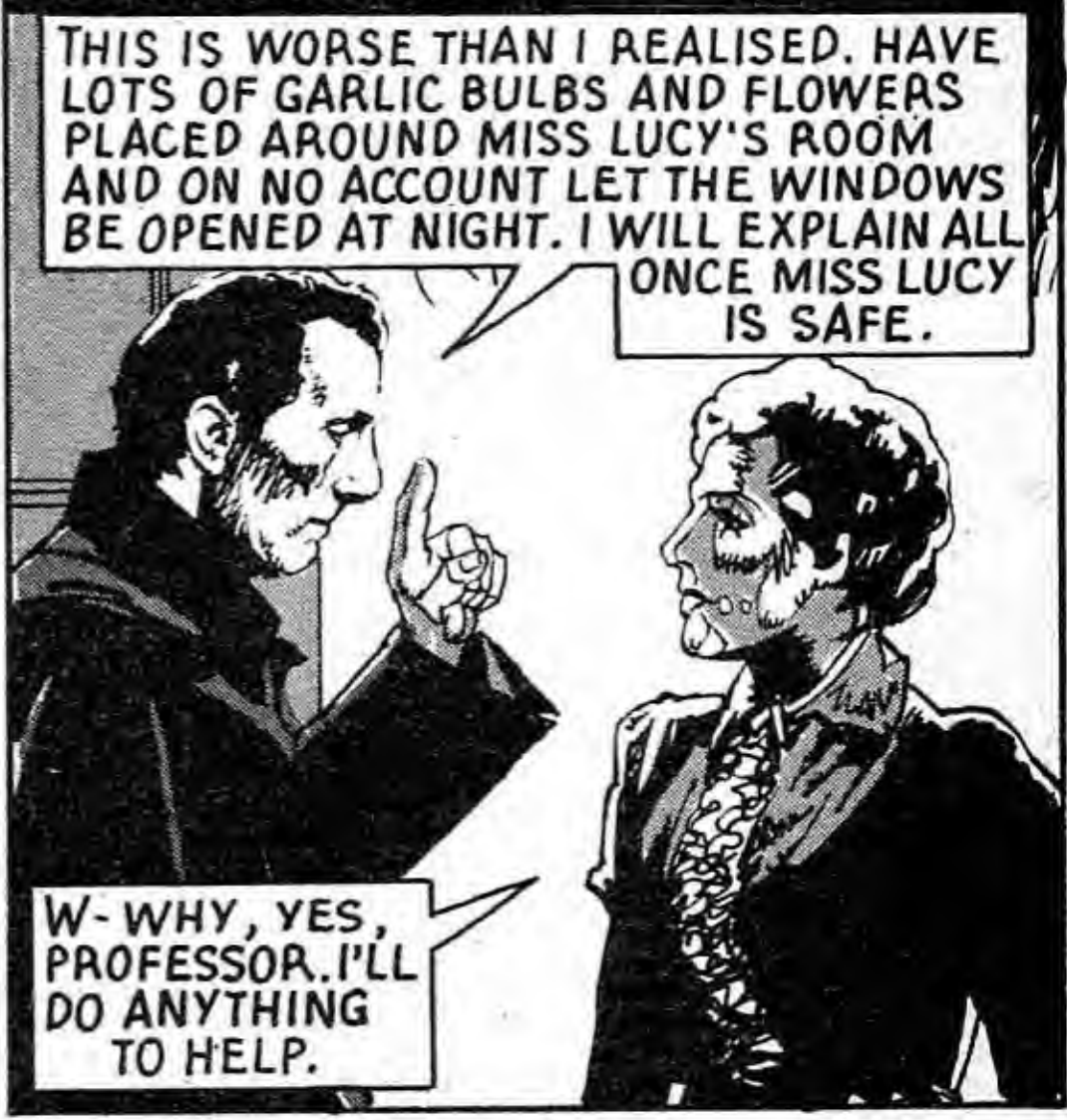


WOULD YOU JUST TURN YOUR HEAD A LITTLE, MISS LUCY. THANK YOU.



THOSE MARKS! I WAS RIGHT! DRACULA IS SEEKING HIS REVENGE!

VAN HELSING QUICKLY RUSHES MINA DOWNSTAIRS...



THIS IS WORSE THAN I REALISED. HAVE LOTS OF GARLIC BULBS AND FLOWERS PLACED AROUND MISS LUCY'S ROOM AND ON NO ACCOUNT LET THE WINDOWS BE OPENED AT NIGHT. I WILL EXPLAIN ALL ONCE MISS LUCY IS SAFE.

W-WHY, YES, PROFESSOR. I'LL DO ANYTHING TO HELP.

CONFIDENT IN THE KNOWLEDGE THAT DRACULA CANNOT ENTER A ROOM UNBIDDEN AND WITH THE ADDED PROTECTION OF THE GARLIC FLOWERS TO WARD OFF EVIL, VAN HELSING LEAVES. BUT, THAT EVENING...



OH, GERDA... THE HORRIBLE SMELL OF THOSE FLOWERS STIFLES ME. I CAN'T BREATHE! PLEASE TAKE THEM AWAY.

VERY WELL, MISS LUCY. THEY MAY KEEP AWAY ANY INSECTS BUT IF THEY MAKE YOU FEEL WORSE, I'LL OPEN THE WINDOWS AND LET IN SOME GOOD FRESH AIR.



OH, THANK YOU, GERDA. I WOULD DO IT MYSELF BUT I FEEL SO WEAK.



NOW, MY BELOVED, NOW YOU CAN COME TO ME.

WITHIN MINUTES, A MISTY FORM MATERIALISES AT THE OPENED WINDOW. A SUDDEN ICE-COLD WIND FILLS THE ROOM. AND COUNT DRACULA ENTERS.



THE NEXT MORNING...

IF MY INSTRUCTIONS HAD BEEN FOLLOWED, THIS WOULD NOT HAVE HAPPENED.

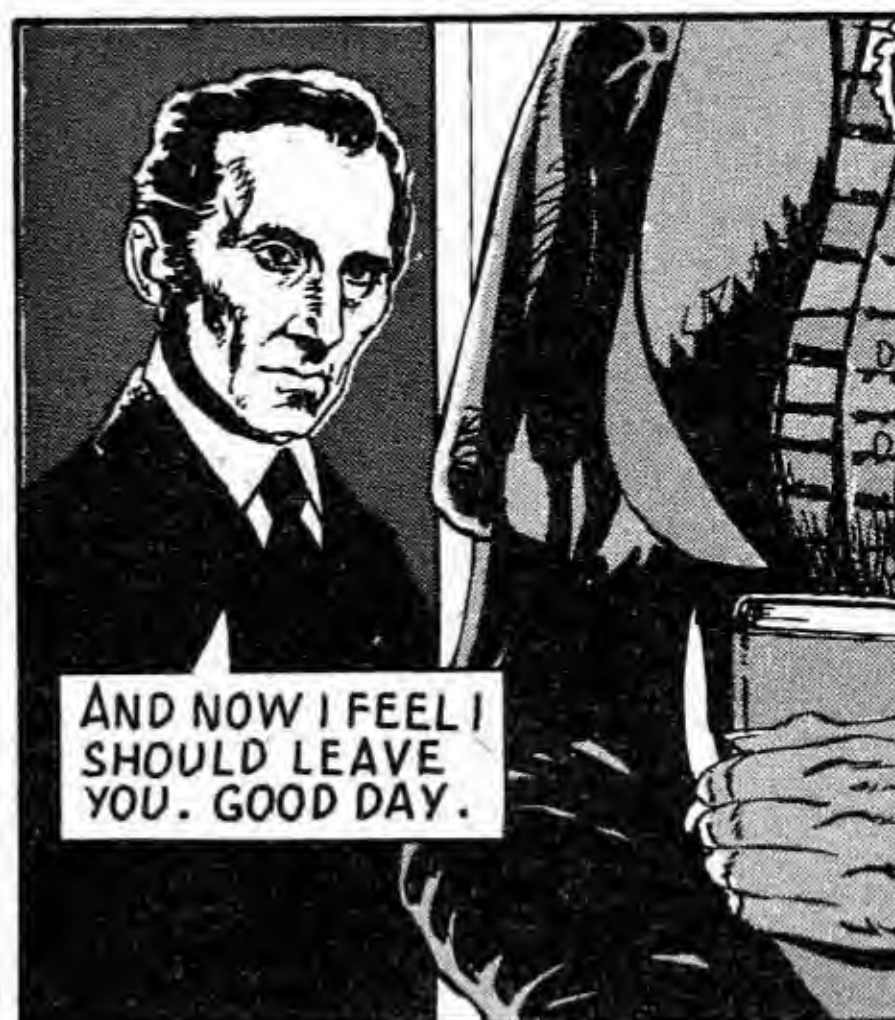
I'VE HAD ENOUGH OF THIS RUBBISH! DEATH SEEMS TO FOLLOW YOU, VAN HELSING. DEATH AND UNBELIEVABLE STORIES. FIRST THE MYSTERY ABOUT JONATHON AND NOW *THIS*. SEALED WINDOWS AND GARLIC INDEED!



PERHAPS I SHOULD HAVE TOLD YOU EVERYTHING EARLIER. BUT I HAD HOPED TO AVOID IT. TAKE THIS, JONATHON HARKER'S DIARY, IT WILL EXPLAIN THE TRUE REASON WHY HE VISITED CASTLE DRACULA. THEN YOU'LL KNOW HOW HE AND MISS LUCY DIED. I KNOW YOU WOULD NOT BELIEVE ME, BUT PERHAPS JONATHON'S WORDS...



AND NOW I FEEL I SHOULD LEAVE YOU. GOOD DAY.



SEVERAL EVENINGS LATER, THE LOCAL CONSTABLE APPEARS AT THE DOOR WITH THE DAUGHTER OF GERDA, THE HOLMWOOD MAID...



TANYA, CHILD, WHAT WERE YOU DOING OUT BY THE WOOD, WHERE THIS OFFICER FOUND YOU?

I WAS OUT PLAYING BY MYSELF WHEN SHE CALLED ME. WE WALKED TOGETHER TOWARDS THE WOOD. THEN WE SAT DOWN AND SHE WENT TO KISS ME. BUT SOMEONE CAME ALONG AND SHE RAN AWAY.



WHO DID, DEAR... WHO WAS SHE?

AUNT LUCY!



THEN IT'S TRUE. IT'S ALL TRUE! VAN HELSING, THE DIARY, EVERYTHING. AND POOR LUCY... SHE'S BECOME A VAMPIRE!

THE HOLMWOOD CRYPT...



I MUST BE SURE.
I MUST SEE IF
LUCY'S BODY
STILL RESTS OR
IF IT HAS...



...GONE!

NEARBY, TANYA WALKS ALONG A NARROW PATH THROUGH THE UNDERGROWTH. SOUNDING AS IF IN A DEEP TRANCE, SHE CALLS OUT...



DID YOU CALL
ME, AUNT LUCY?

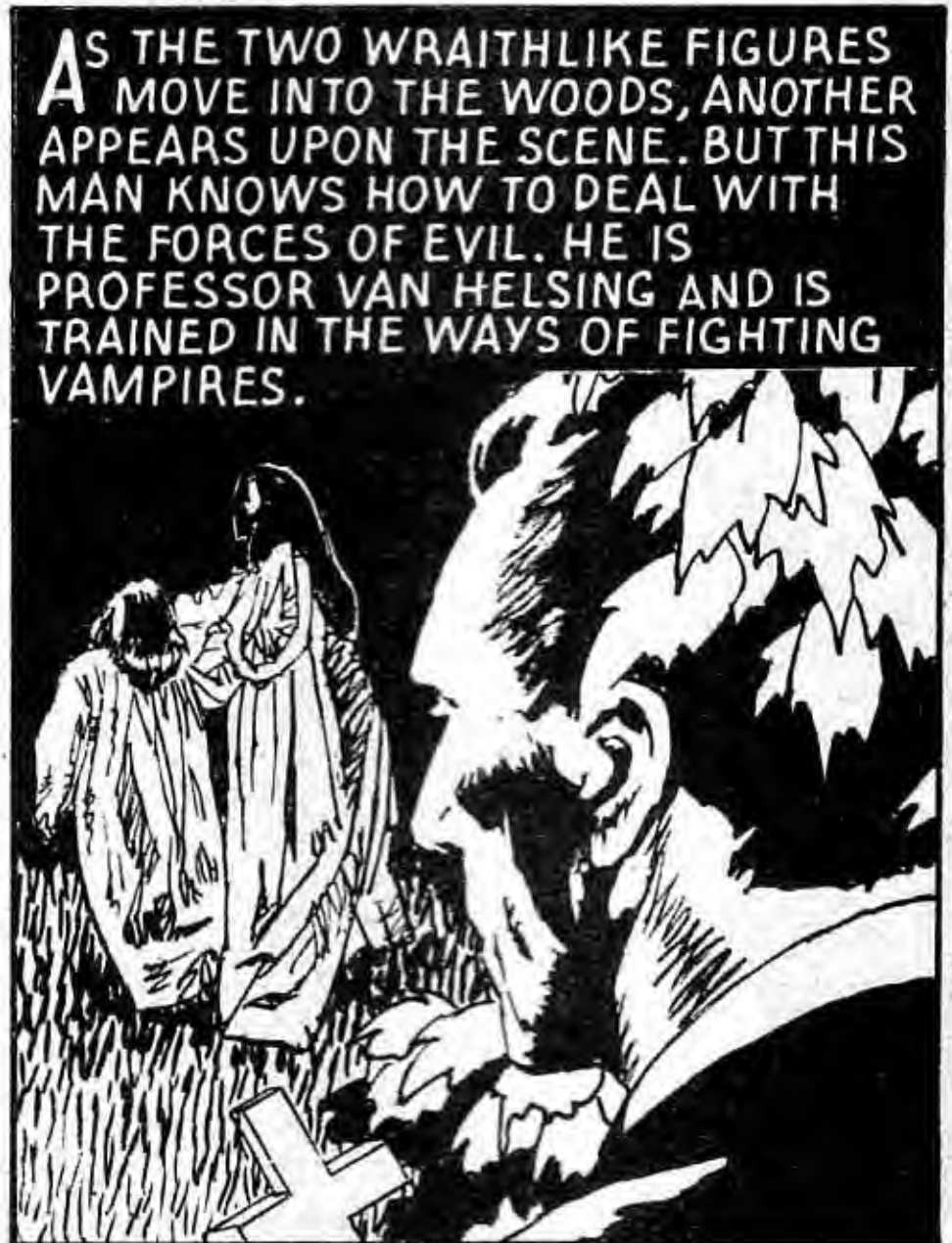


YES, DARLING
... COME ...



YOUR HAND,
AUNT LUCY,
IT FEELS LIKE
ICE.

NEVER MIND, DEAR.
COME QUICKLY, I HAVE
SOMETHING TO SHOW
YOU.



AS THE TWO WRAITHLIKE FIGURES
MOVE INTO THE WOODS, ANOTHER
APPEARS UPON THE SCENE. BUT THIS
MAN KNOWS HOW TO DEAL WITH
THE FORCES OF EVIL. HE IS
PROFESSOR VAN HELSING AND IS
TRAINED IN THE WAYS OF FIGHTING
VAMPIRES.



SUDDENLY, AS THE TWO REACH THE
CEMETERY...

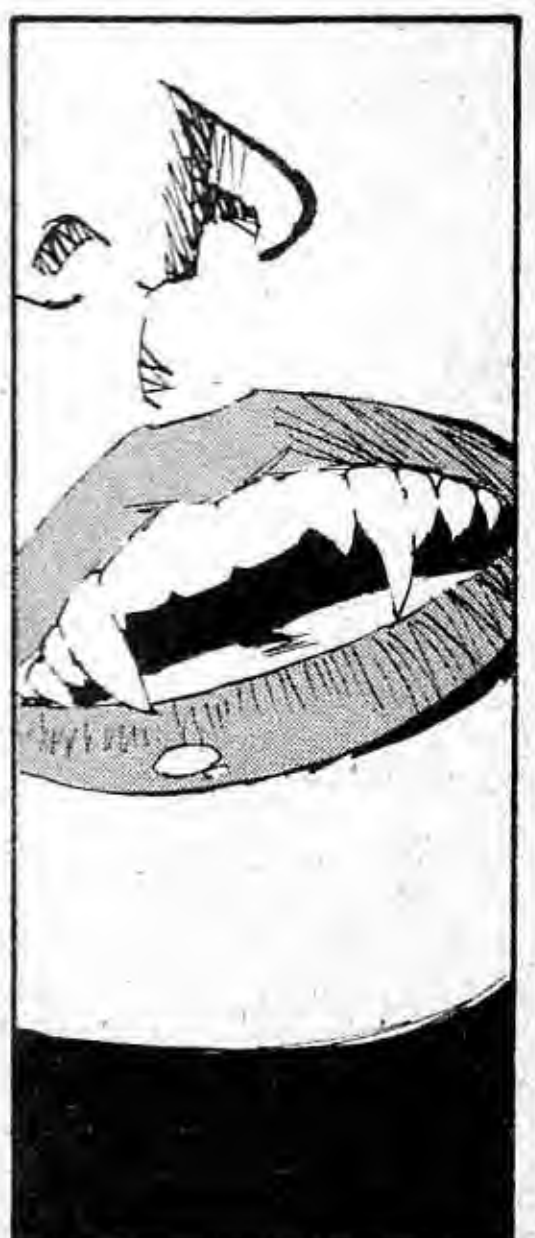
LUCY!



WHY, ARTHUR,
DEAR BROTHER
... WHY DIDN'T
YOU COME
SOONER?



HERE, LET
ME KISS YOU,
DEAR ARTHUR.



SEEMINGLY FROM NOWHERE, VAN HELSING STRIKES!



FEARING THE HOLY CRUCIFIX, THE CREATURE WHO HAD ONCE BEEN LUCY HOLMWOOD TURNS AND FLEES TOWARDS HER "HOME"... HER COFFIN!



NO, WAIT, HOLMWOOD. DON'T PURSUE. LET HER THINK HERSELF SAFE. SEE, THE SUN IS ABOUT TO RISE...THERE IS ONLY ONE PLACE SHE CAN GO NOW.

AND SO...

YOU WERE RIGHT. HERE SHE LIES, IN HER COFFIN. SHE LOOKS SO ALIVE.

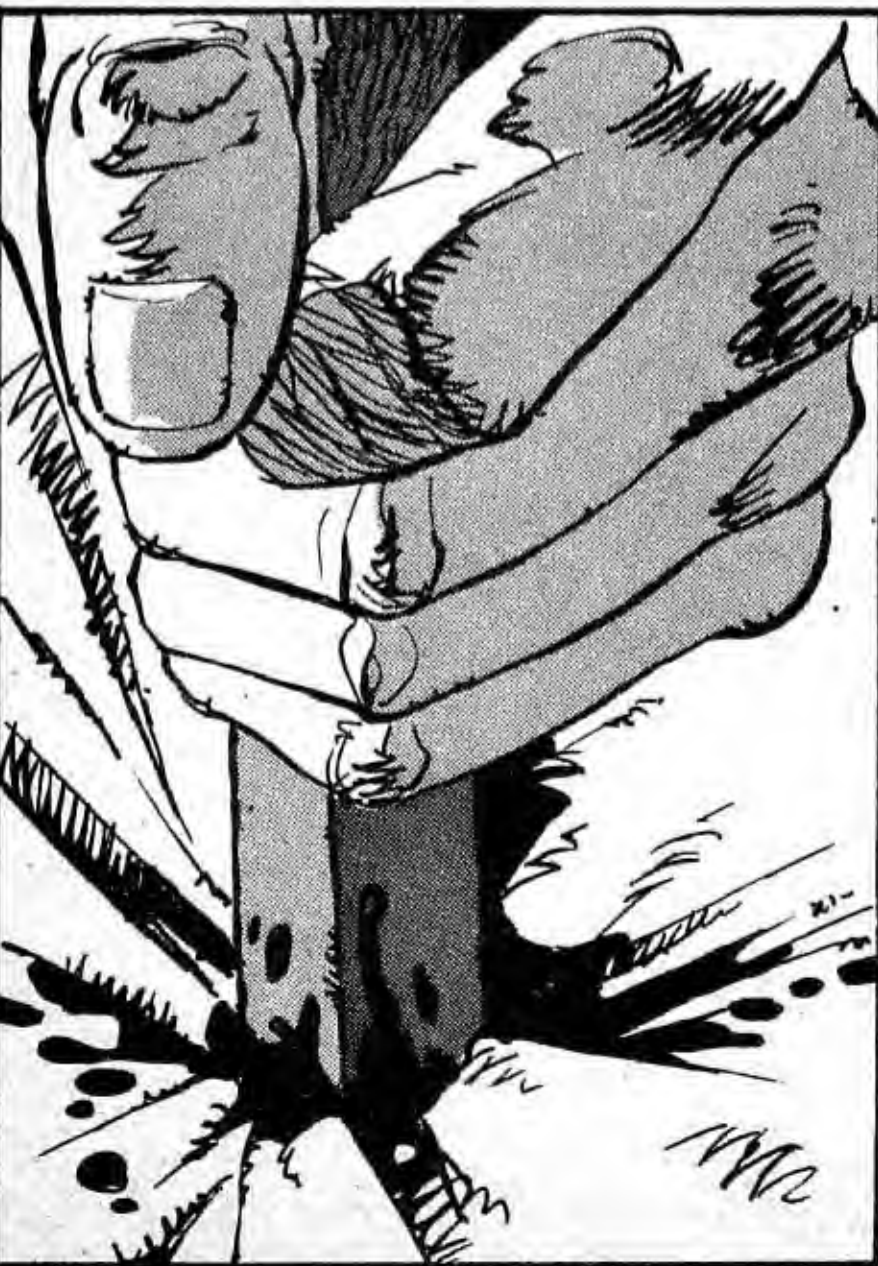
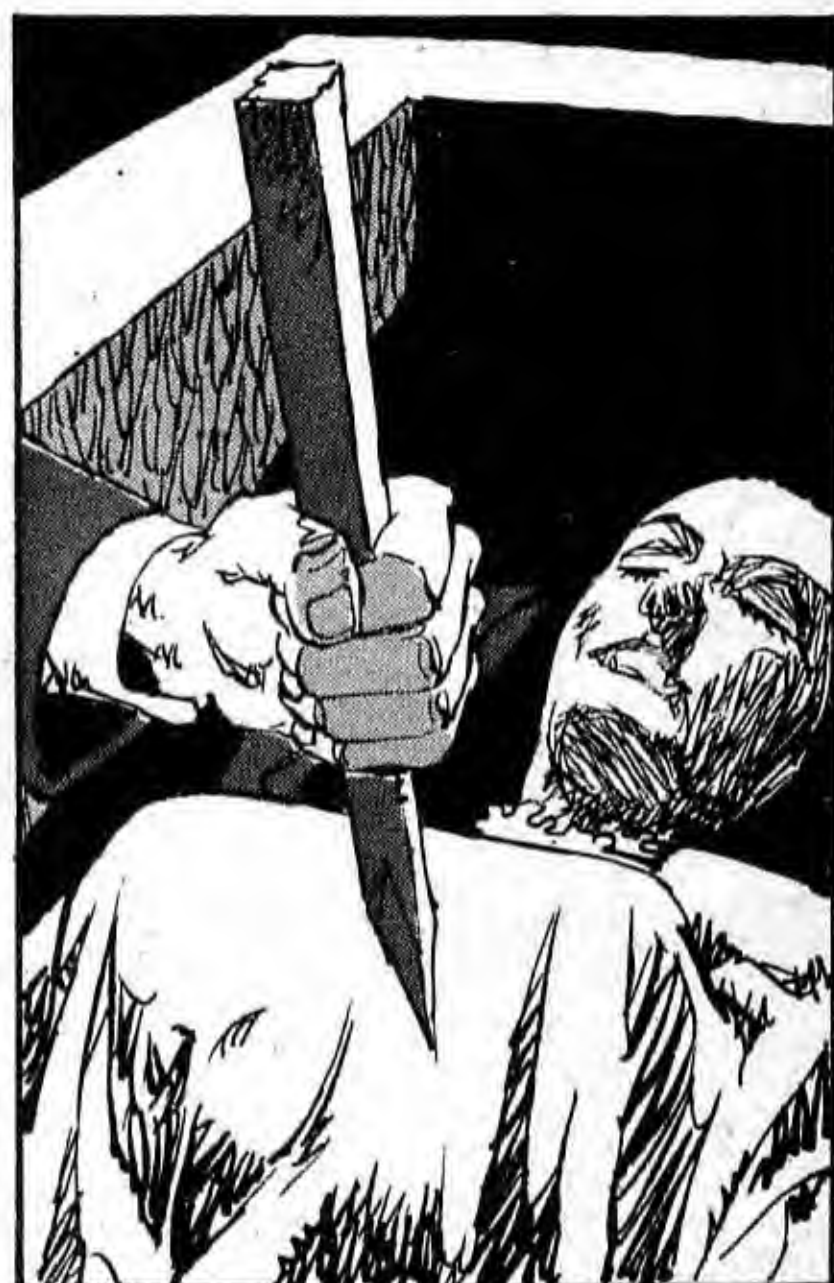


BUT SHE IS NOT ALIVE... RATHER SHE IS UN-DEAD! THESE LAST THREE NIGHTS I HAVE WATCHED HER TOMB WAITING FOR HER TO RISE, TO LEAD ME TO COUNT DRACULA.

NO! HOW CAN YOU SUGGEST SUCH A THING? THAT SHE SHOULD BE POSSESSED BY THIS EVIL FOR ANOTHER SECOND. THINK OF GERDA'S CHILD OUT THERE AND THE OTHERS SHE WILL DEFILE. NO, I COULDN'T... I COULDN'T LET YOU.

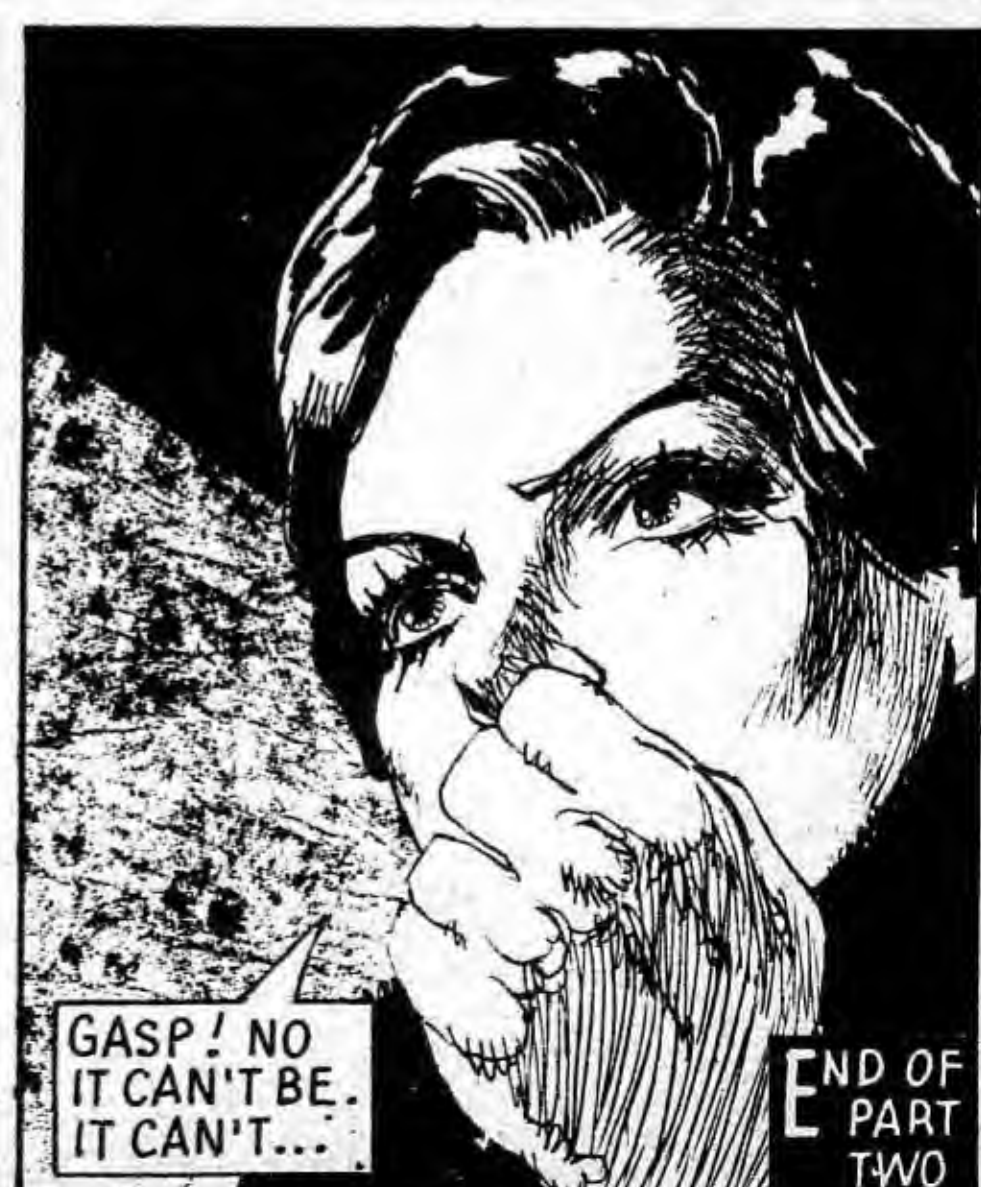
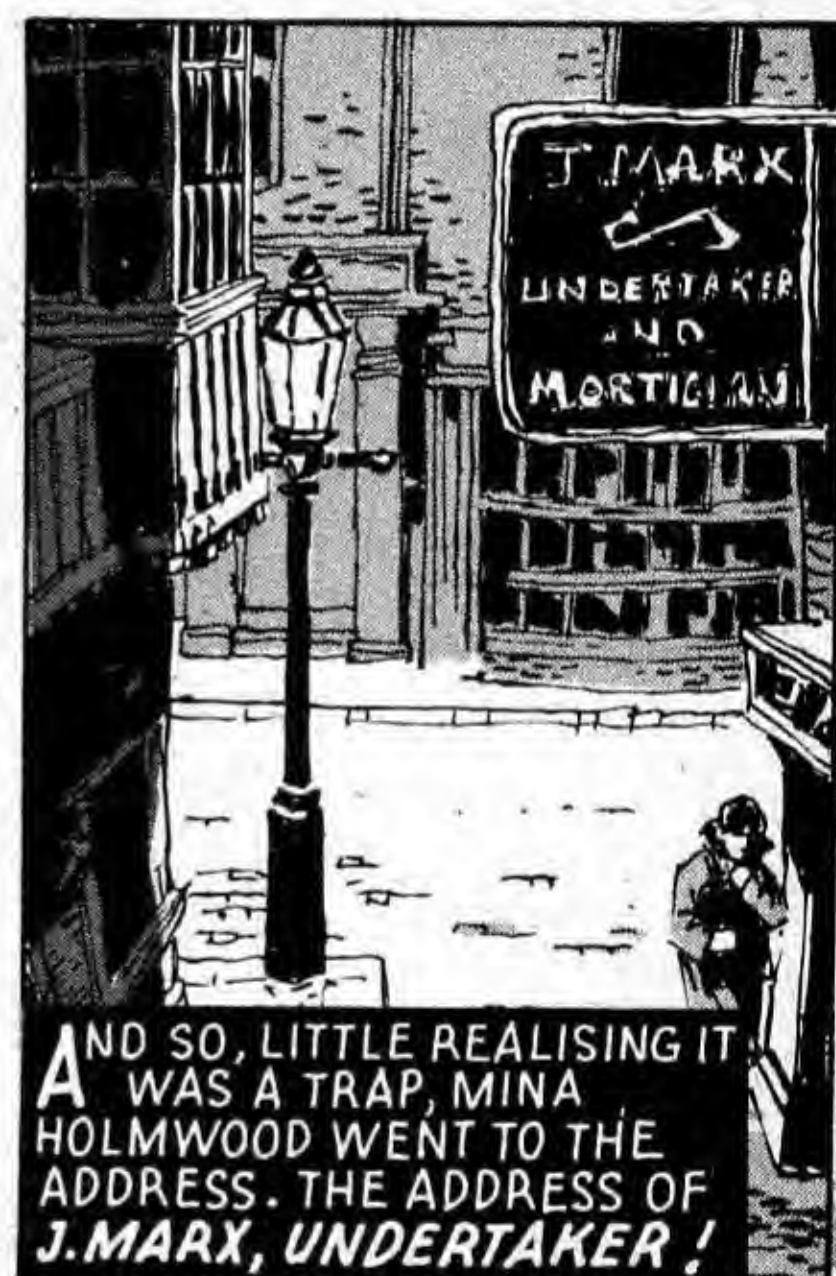
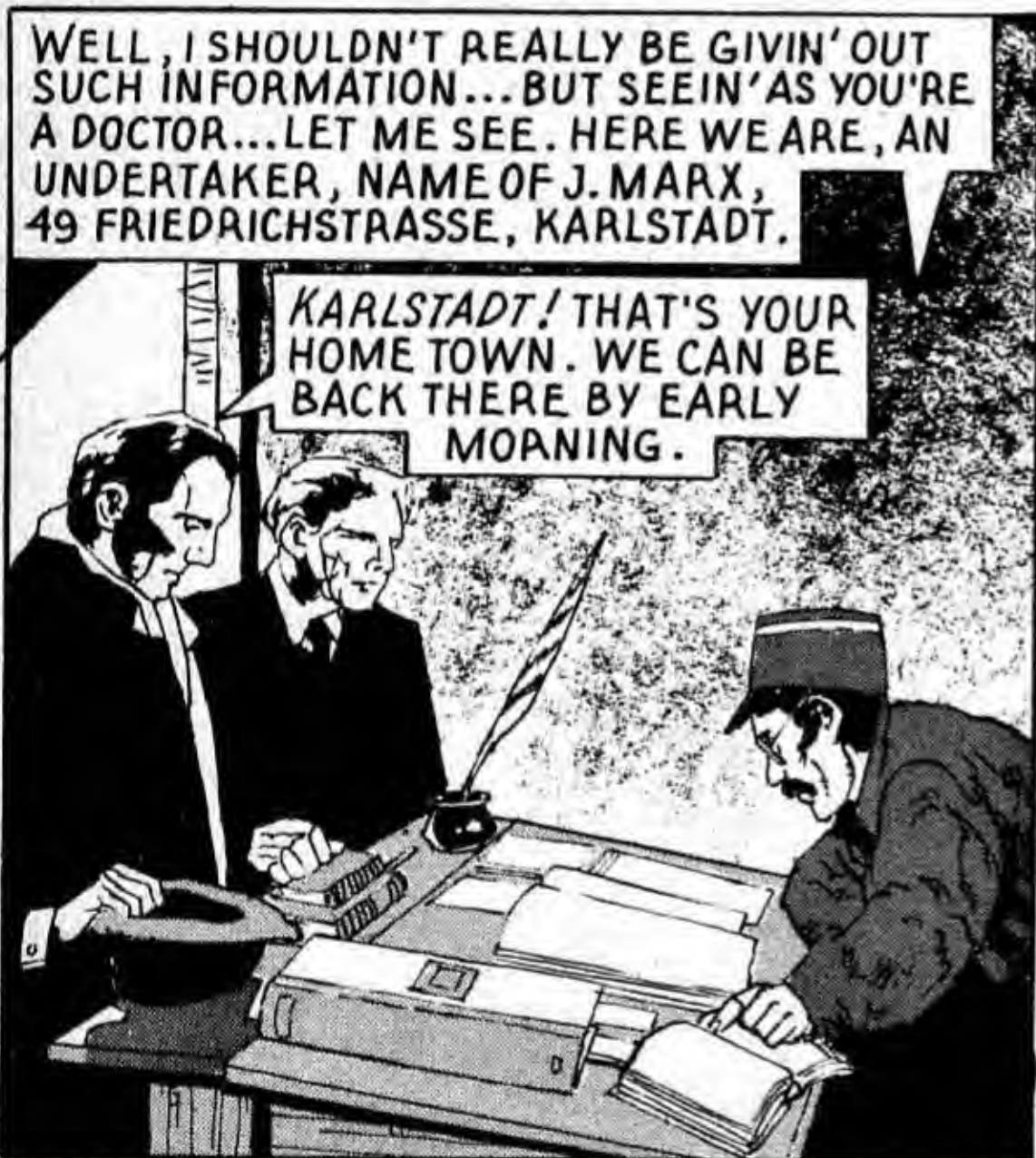
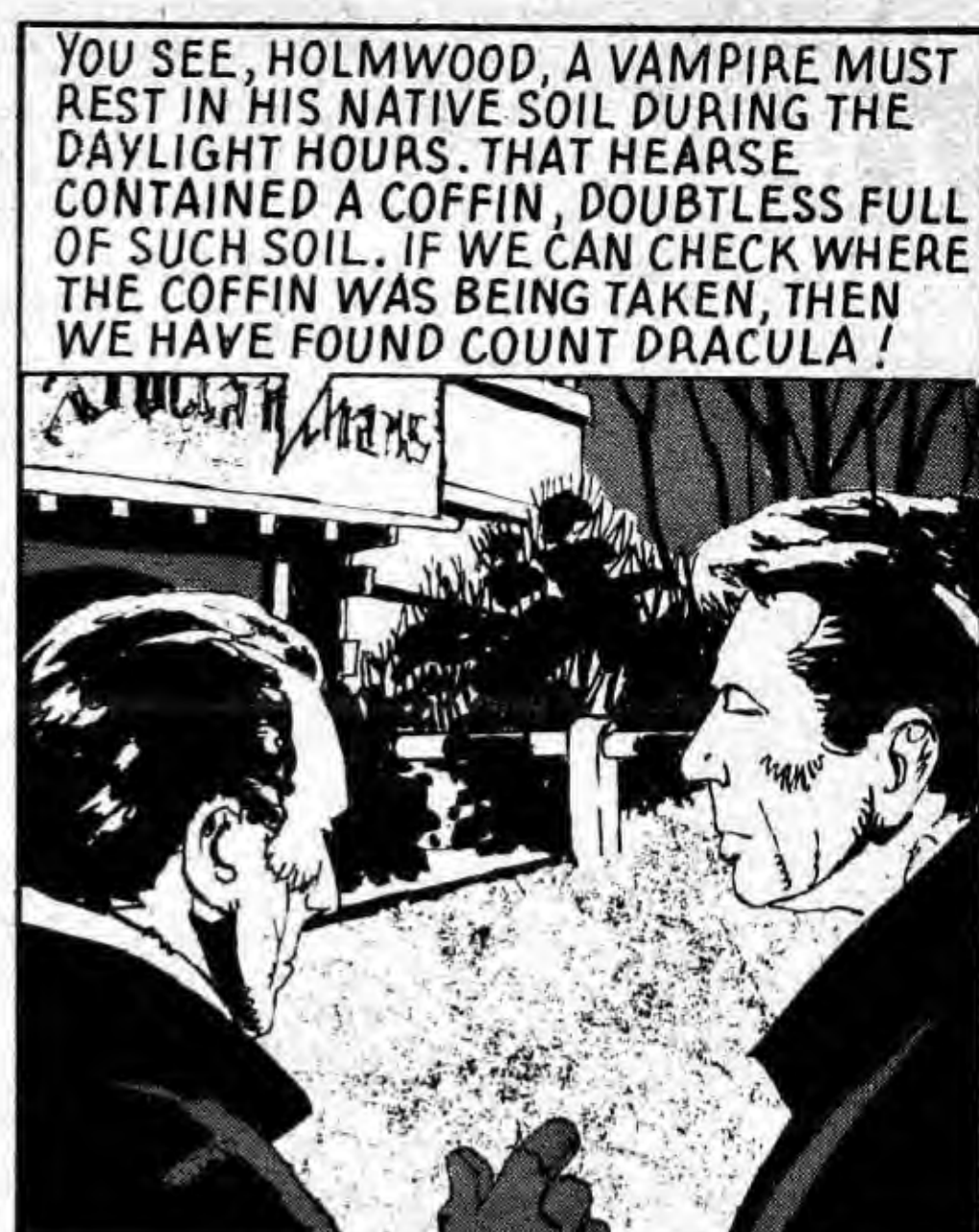


THEN TO LIBERATE HER SOUL, WE MUST DESTROY THIS SHELL WHICH THROUGH THE EVIL OF DRACULA HOLDS HER HERE.



THE CURSE BROKEN, AN EXPRESSION OF PEACE SPREADS OVER THE GIRL'S FACE.





END OF PART TWO

part three

RESTING FOR THE FIRST TIME IN DAYS, VAN HELSING AND HOLMWOOD DRINK COFFEE UPON THEIR EARLY MORNING RETURN FROM INGSTADT. HOLMWOOD ENQUIRES OF THE MAID WHETHER HIS WIFE IS YET AWAKE, LITTLE REALISING THAT SHE WILL SOON BRING ABOUT...

The Final Chase

SHE'S NOT THERE, SIR! AND HER BED IS ALL MADE UP, AS IF IT HASN'T BEEN SLEPT IN!



VAN HELSING AND HOLMWOOD EXCHANGE WORRIED GLANCES, BUT BEFORE EITHER CAN UTTER A SOUND THE DOOR OPENS, AND...



ARTHUR, PROFESSOR VAN HELSING! YOU BOTH RETURNED EARLIER THAN I EXPECTED.

DARLING, WE WERE WORRIED. YOU LOOK QUITE PALE... WHERE HAVE YOU BEEN ALL NIGHT?



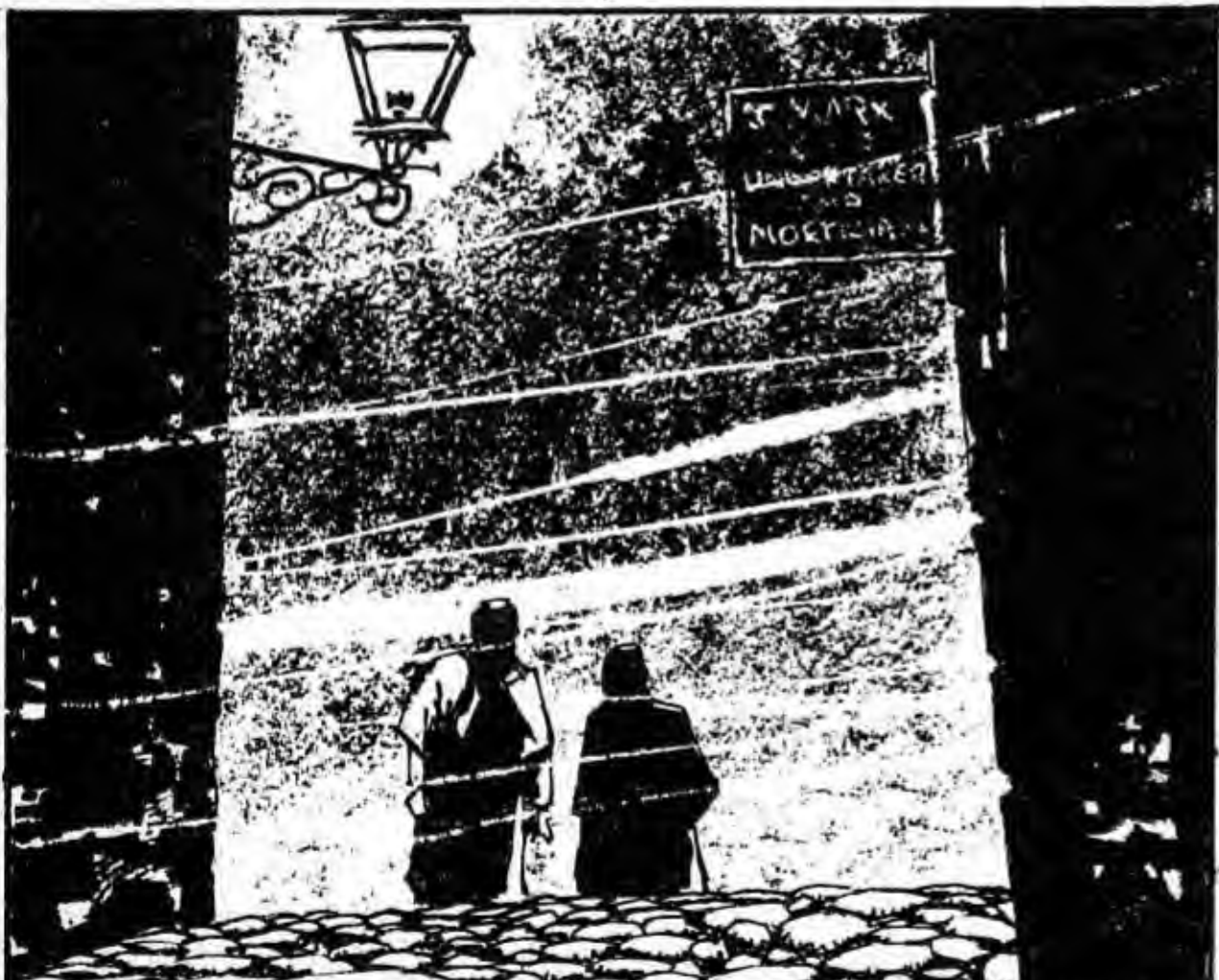
SILLY. I WOKE EARLY, MADE MY BED AND WENT FOR A DELIGHTFUL STROLL. THAT'S ALL.



BUT UPON SPEAKING WITH MR. MARX...



NOW THERE'S AN ODD COINCIDENCE. I KNOW THE ONE YOU GENTLEMEN MEAN. BEAUTIFUL CASKET, WAS BRUSHING IT DOWN ONLY YESTERDAY. THEN, THIS MORNING WHEN I WENT DOWN TO GIVE THE BRASSES A RUBBING OVER, IT HAD GONE! DISAPPEARED, IT HAD!



RELIEVED, THE TWO MEN DEPART AND SET OUT TO FOLLOW THEIR ONLY LEAD. THE ADDRESS OF J. MARX, UNDERTAKER.

DISCOURAGED, THE VAMPIRE HUNTERS RETURN HOME. THAT EVENING, THEY TRY TO MAKE NEW PLANS...



HE MUST KNOW WE'RE ON TO HIM, VAN HELSING!

YET DRACULA WOULD HARDLY FLEE HOME. HE *MUST* BE AROUND HERE SOMEWHERE!

HOLMWOOD, DO YOU KNOW OF ANY OLD ABANDONED BUILDINGS AROUND HERE? SOMEWHERE A COFFIN COULD BE HIDDEN?

WHY, YES. THERE'S AN OLD NEGLECTED GRAVEYARD NEARBY. YOU DON'T THINK...

GRIMLY, VAN HELSING ANSWERS HOLMWOOD'S HALF-SPOKEN QUESTION...

WE CAN'T AFFORD TO OVERLOOK ANY POSSIBILITY. COME, WE MUST CHECK IT OUT!

ONE MOMENT, VAN HELSING. MINA, I'D FEEL MUCH SAFER IF YOU'D WEAR THIS IN OUR ABSENCE. DON'T ASK ME WHY, JUST WEAR IT FOR MY SAKE.

ARTHUR, I... I...

BUT HOLMWOOD INSISTS.

AND...

MINA, WHAT IS IT? SHE'S FAINTED, VAN HELSING!

I FEAR I KNOW EXACTLY WHAT HAS HAPPENED. TAKE A LOOK AT HER HAND WHERE THE CRUCIFIX TOUCHED...

IT- IT'S *BURNT* HER! OH, NO... NOT MINA TOO!

YOU SAID LUCY WOULD LEAD US TO DRACULA. WHY DIDN'T I LISTEN TO YOU. THEN THIS WOULD NEVER HAVE HAPPENED.

YOU MUSTN'T BLAME YOURSELF FOR THAT. YOU MUST HAVE THE COURAGE TO LET MINA LEAD US NOW. TONIGHT WE'LL SEAL HER ROOM, GUARD THE FRONT AND BACK OF THE HOUSE, AND THEN... WE WAIT.

AND SO...

WITH GOD'S HELP I PRAY WE SUCCEED FOR MINA'S SAKE!

BUT, WHILE THE TWO VAMPIRE HUNTERS GUARD THE OUTSIDE OF THE HOUSE, MINA, UNDER DRACULA'S SPELL, OPENS THE DOOR TO HER BEDROOM...



AND THERE, ON THE STAIRS, HE STANDS... **COUNT DRACULA!**



AS SILENT AND AS SMOOTH AS A WISP OF FOG, HE GLIDES INTO HER ROOM...



THE FOOLS! THEY TRY IN VAIN TO MATCH WITS WITH THE LORD OF THE UNDEAD!

COME TO ME NOW, MINA HOLMWOOD. LET ME PROVE TO THEM THEY FAILED ONCE MORE, THAT THEY HAVE NO MORE CHANCE THAN HAS THE DAY OF HOLDING BACK THE NIGHT!



LATER, AS THE SUN BEGINS TO APPEAR ON THE DISTANT HORIZON...

MINA WILL BE SAFE NOW. WE'D BETTER GO GET SOME REST.



FINE. YOU CAN HAVE THE SPARE ROOM, I'LL GET YOU A RUG.

DO NOT GIVE UP HOPE, HOLMWOOD. SEE, SHE STILL BREATHES. THERE IS ONE CHANCE...

OH, MINA, MINA!



BUT AS THE BONE-WEARY VAN HELSING IS ABOUT TO ENTER HIS ROOM, HE HEARS A SCREAM!



AND BURSTING INTO THE HOLMWOOD BEDROOM SEES...



HASTILY, VAN HELSING PREPARES A BLOOD TRANSFUSION AND SOON THE RICH STRONG FLUID FLOWS INTO MINA'S WEAKENED BODY.

SHE'LL BE FINE NOW, HOLMWOOD. BUT YOU SHOULD HAVE PLENTY TO DRINK AFTER GIVING SO MUCH BLOOD. TEA, OR BETTER STILL, WINE.

BUT HOW DID THAT FIEND GET IN HERE? WE HAD THE HOUSE SO WELL PROTECTED.

THE EXHAUSTED VAMPIRE HUNTERS LEAVE MINA TO SLEEP AND RETIRE TO THE SITTING ROOM, PUZZLED.

GERDA, WOULD YOU GO TO THE CELLAR AND GET A BOTTLE OF WINE. I'M SURE WE COULD BOTH USE A GLASS OR TWO.

BUT, SIR... MRS. HOLMWOOD TOLD ME I MUST ON NO ACCOUNT GO DOWN TO THE CELLAR.

THE CELLAR?

THAT'S HOW DRACULA GOT TO MINA. HE'S ALREADY INSIDE THE HOUSE...IN THE CELLAR! WE MUST MOVE QUICKLY, THE SUN IS ALREADY SETTING.

THE TWO MEN DASH FRANTICALLY DOWNSTAIRS, ONLY TO FIND...

TOO LATE AGAIN. BUT THIS WILL FOIL HIS PLANS.

B-BUT HOW..?

THIS HOLY CRUCIFIX WILL PREVENT HIM FROM BEING ABLE TO RETURN HERE AT SUNRISE.

BUT SUDDENLY...

AAAAAAAAA

THAT SCREAM, HE'S UPSTAIRS!

VAN HELSING, MINA HAS GONE!

HE KNOWS WHAT WE'VE DONE. DRACULA IS RETURNING TO HIS NATIVE SOIL, HIS LAST REFUGE... AND HE'S TAKEN YOUR WIFE WITH HIM!

YOU HAVE ELUDED ME BEFORE, DRACULA, BUT THIS TIME I SWEAR YOU WILL PAY FOR YOUR HIDEOUS CRIMES...EVEN IF I HAVE TO CHASE YOU TO THE ENDS OF THE EARTH!

IN HOLMWOOD'S COACH, THE TWO VAMPIRE HUNTERS SPEED TOWARDS CASTLE DRACULA!

WE MUST CATCH UP WITH HIS COACH BEFORE HE REACHES HIS HOME, WILL YOUR HORSES GO NO FASTER?

BUT SURELY WE WILL HAVE HIM TRAPPED IN HIS CASTLE?

NO! BEFORE DAWN HE WILL BURY HIMSELF SOMEWHERE...ANYWHERE...WITHIN THE FOREST OR THE GROUNDS. THEN WE WILL NEVER FIND HIM!

LOOK, AHEAD...THE CASTLE! AND THERE HE STANDS WITH MINA!



DRACULA! YOU ARE TOO LATE...YOU CANNOT HIDE FROM US! SEE, THE SUN BEGINS TO RISE!



HSSSSSSSS!

LEAVING HOLMWOOD TO CARE FOR HIS UNCONSCIOUS WIFE, VAN HELSING RACES AFTER THE LORD OF VAMPIRES...



WHO FLEES INTO HIS DARK CASTLE, SAYING NOT WHETHER HE TRIES TO EVADE HIS PURSUER OR THE GOLDEN LIGHT OF DAWN.



FOR A MOMENT, VAN HELSING HESITATES, NOT KNOWING WHICH DOOR TO OPEN. THEN HE HEARS A SOUND...



THE DINING ROOM!

BURSTING IN, VAN HELSING SEES THE VAMPIRE RAISING A TRAPDOOR IN THE FLOOR. THEN DRACULA TURNS...



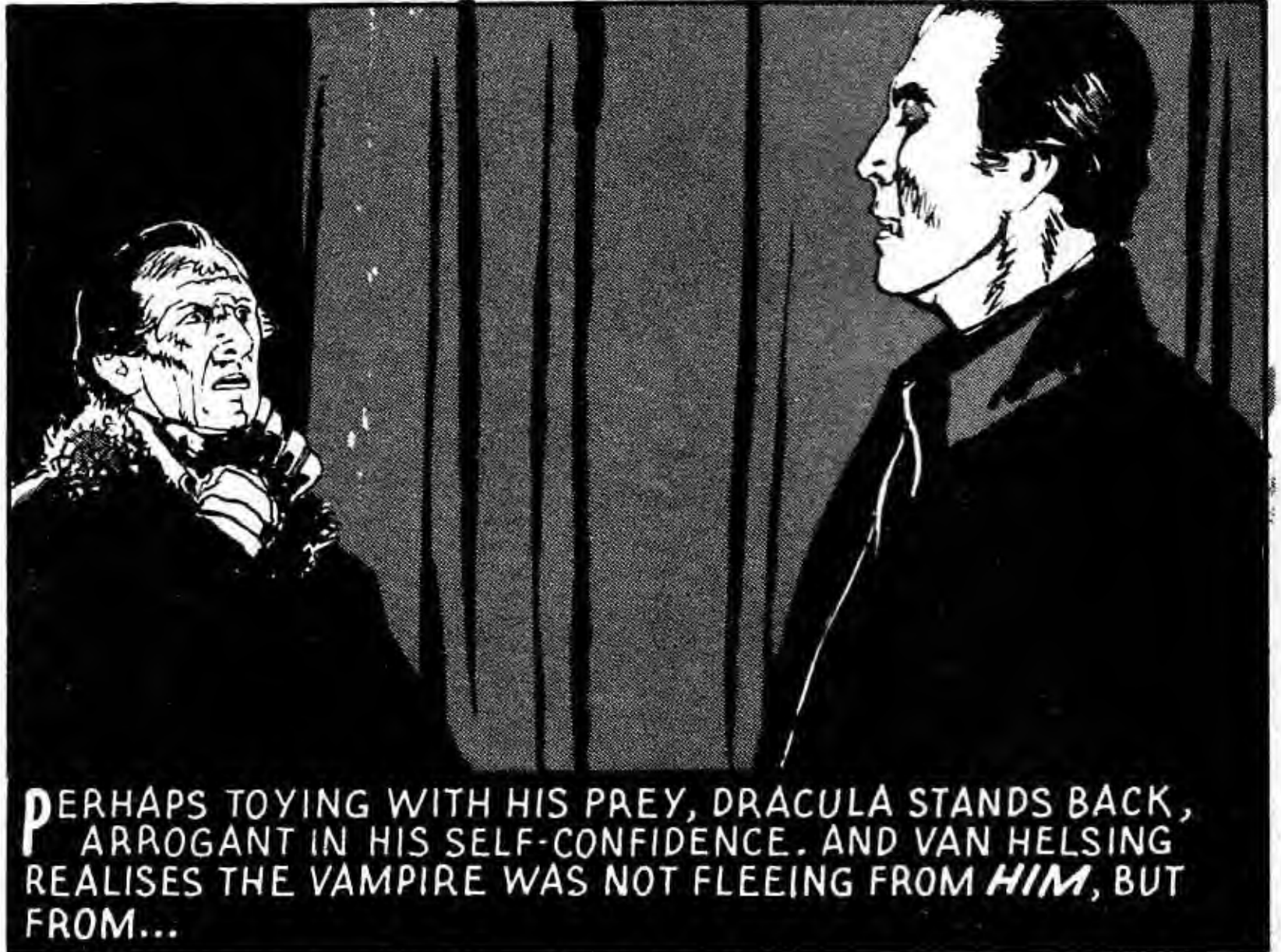
...AND LUNGES!



WITH THE POWER OF TEN MEN DRACULA GRABS HIS NEMESIS BY THE THROAT...



...AND FORCES HIM BACK AGAINST THE TABLE. BUT WITH ALL HIS FAILING STRENGTH, VAN HELSING'S HAND GRAB THE VAMPIRE'S SHOULDERS AND PUSHES...



PERHAPS TOYING WITH HIS PREY, DRACULA STANDS BACK, ARROGANT IN HIS SELF-CONFIDENCE. AND VAN HELSING REALISES THE VAMPIRE WAS NOT FLEEING FROM *HIM*, BUT FROM...

THE SUNLIGHT! A DAZZLING SHAFT OF WHICH BURSTS THROUGH A CRACK IN THE HEAVY CURTAIN, BURNING THE DEAD FLESH OF THE VAMPIRE LORD'S PALLID FACE...



WITH A SUDDEN SURGE OF STRENGTH, VAN HELSING TEARS DOWN THE PROTECTIVE MATERIAL ALLOWING THE FULL LIGHT OF DAY TO DRENCH HIS FOE!



HIS BODY DISINTEGRATING BY THE SECOND, DRACULA TRIES TO CRAWL BEYOND THE SUN'S RAYS. BUT VAN HELSING HOLDS HIM BACK WITH THE REFLECTED GLARE FROM TWO GOLD CANDLESTICKS.



AND SO, THE LORD OF THE UNDEAD...*DIES!*



FOR A MOMENT, THE VAMPIRE HUNTER STANDS TRANSFIXED, UNTIL A SUDDEN WIND BLOWS ASUNDER THE PILE OF FETID ASH THAT HAD ONCE BEEN THE GREATEST EVIL THE WORLD HAD EVER KNOWN... COUNT DRACULA.



AND, OUTSIDE...



MINA, YOUR HAND! THE CRUCIFIX BURN IS DISAPPEARING...

THEN IT'S OVER, AT LAST.

AS THE THREE WEARILY TURN THEIR BACKS ON THE NOW EMPTY CASTLE A NEW SOUND GREETES THEIR EARS FROM THE FOREST. THE BIRDS BEGIN TO SING.



Christopher Lee-The M

TODAY, Christopher Lee is recognised as an actor of exceptional range and talent, and despite his rare appearances recently in horror and fantasy films, it is indicative of the man's immense popularity that his fans have remained loyal to him. But having said that, it would still be impossible to ignore the impact the film fantasy world has had on his career. An impact that has had people calling him the 'man of a thousand faces', and the 'crown prince of terror'.

It was 1956 when Lee, who had for some years been struggling along as a bit-part actor, made his first venture into horror movies. He heard that Hammer wanted someone to play the part of the monster in their new film *Curse of Frankenstein*. Lee was determined to get the role, as he explains:

"I went along and actually convinced them that I would make a suitable creature. It didn't worry me that they might make me

totally unrecognisable, because I wasn't getting anywhere looking like myself." Lee did manage to convince the men at Hammer, but still insists that he got the part mainly because of his size. However, the result was the biggest grossing film in the history of the British cinema in relation to cost. It was the first major step in Lee's career, and it was to lead to even bigger strides.

A career as a leading master of the macabre must have seemed completely inconceivable for Lee when one considers his background. Born on May 27, 1922 in London, he was educated at Wellington College where he distinguished himself in the classics. At the outbreak of war, he trained as a fighter pilot with the Royal Air Force, based in South Africa and Rhodesia before being transferred to the Intelligence Service and Special Operations. On leaving the forces, he decided to follow his long-time ambition to become an actor. His



A classic shot from a classic film. Lee menaces Melissa Stribling in Hammer's original *Dracula*.



This man . . . this monster. From (top) *Dracula* — Prince of Darkness and (bottom) *The Mummy*.



The real Count Dracula (as originally conceived by Bram Stoker) — moustache and all! Lee, as he appeared in *Count Dracula*.

Man behind The Monster



reason for this is as simple and as direct as the man himself. He says: "I suppose it was just the urge to create people that weren't me, and because it was the thing I felt I could do better than anything else."

But despite his obvious enthusiasm and confidence, at first things didn't work out the way he hoped. Like every budding superstar he went from studio to studio, director to director, unfortunately without

much encouragement. One executive even went as far as to tell him: "You'll never be a film actor, you're height is against you. Why do agents waste my time sending me people like you?"

If Lee had been over-sensitive, he'd have dropped any notions of becoming an actor there and then. But he was determined to be one and no adverse criticism from 'executives' was going to dampen his spirits.



Vampire-hunters beware! The sun is down, darkness covers the land — and Dracula lives!

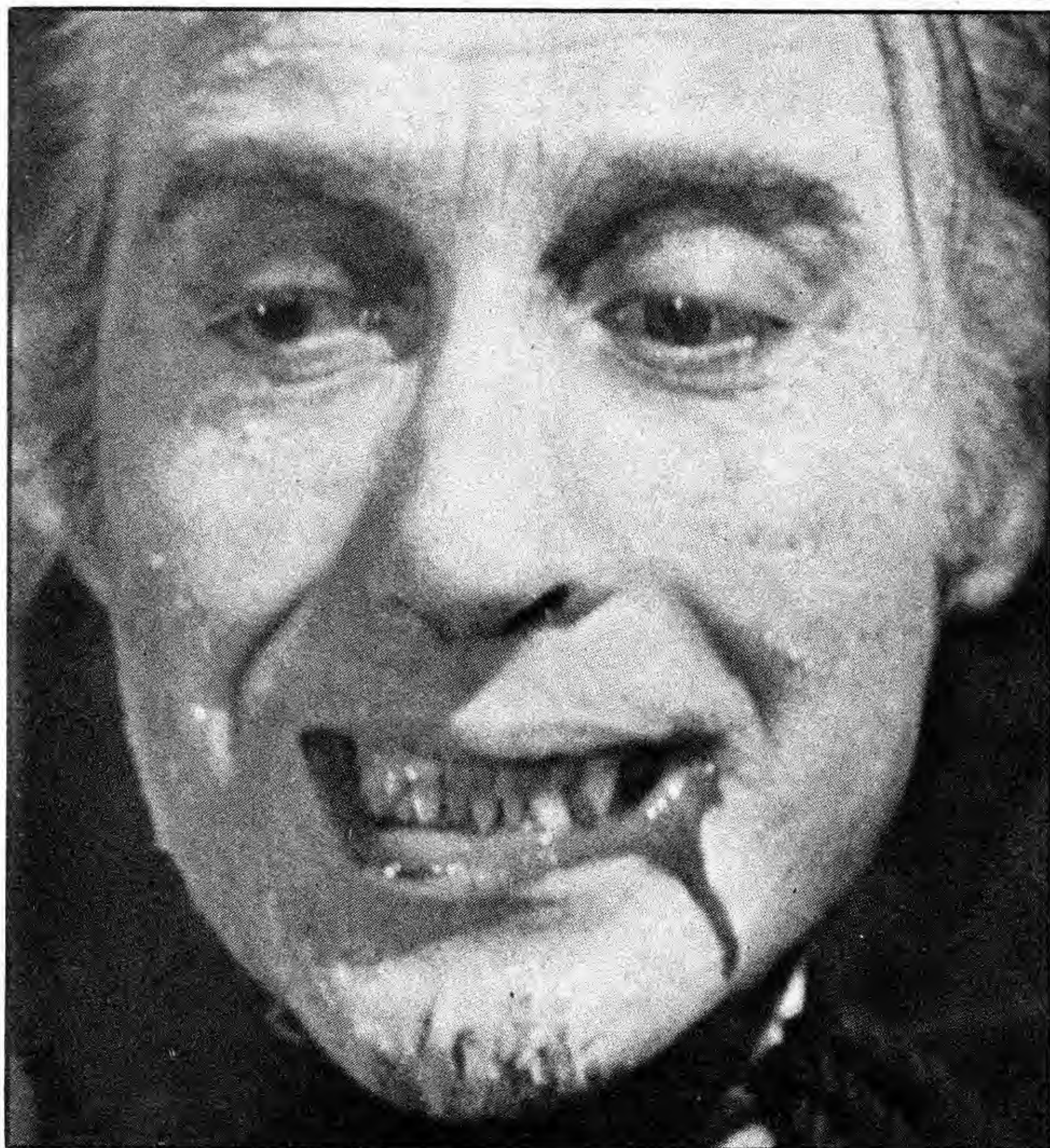
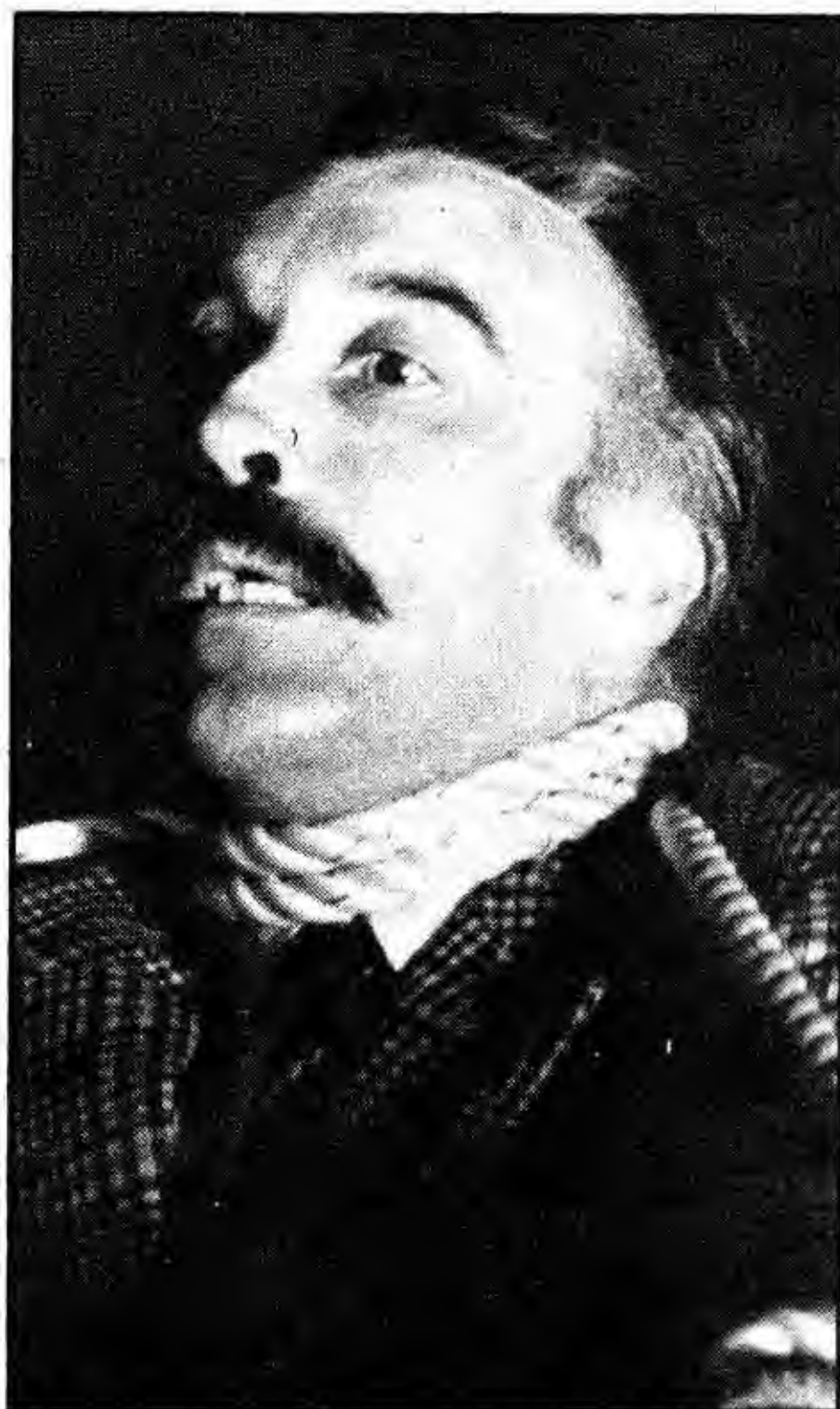


The film that made Lee famous — Hammer's Curse of Frankenstein (1957).

Christopher Lee

His first break came when a cousin, Count Niccolo Caradini, Italy's post-war ambassador to Britain, introduced him to Filippo del Giudice of Two Cities Films. Within three weeks of the interview, Christopher was given a one line part in *Corridors of Mirrors*. From then on the roles couldn't help but get bigger and better. *Hamlet*, *Scott of the Antarctic*, *They Were Not Divided*, *Captain Hornblower R.N.*, *The Crimson Pirate*, *Moulin Rouge*, *Port Afrique*, *Battle of the V.I.*, *Ill Met By Moonlight* and a *Tale of Two Cities* — Lee had parts in them all. But still the really big break eluded him.

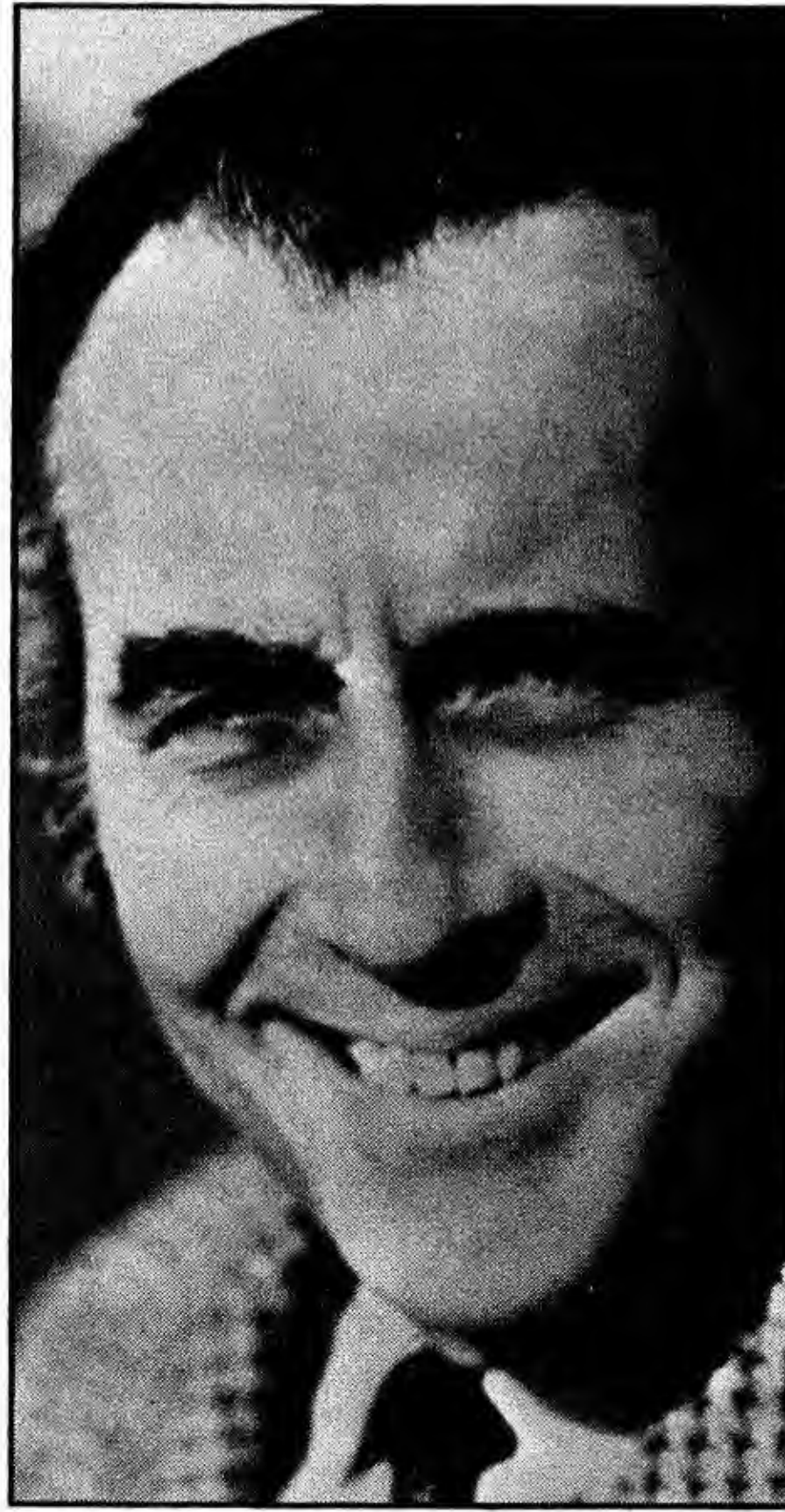
Then, incredibly it came — but as a rambling, mindless monster he was launched to movie stardom. That was, as we have already mentioned, the creation from *Curse of Frankenstein*. Since then Lee has never looked back. That film incidentally, not only established Lee by name if not by face, but was his first part with the then unknown actor Peter Cushing. From that day, the two men have become firm friends and starred in a number of horror classics together.



In *Nothing But The Night* (top), Lee played Colonel Bingham, who gets rather tied up with a bunch of kids. Below: even vampires show their age (*Dracula A.D.* 1972), while in *The Satan's Rites of Dracula* (right) things are clearly getting too hot for Mr. Lee!



The success Lee scored as the 'monster' couldn't compare with that achieved with his second major role for Hammer. Because *Frankenstein* had been so well received, the company decided that it would be good box-office to do a film about the greatest gothic legend ever, *Dracula*.



A fine actor in his own right, here's Chris Lee in a publicity shot for James Bond film, *The Man With The Golden Gun*.

Finally the void left since the death of Bela Lugosi was filled as Christopher Lee took the part and portrayed the Lord of the Undead with more power and majesty than ever before. This version was certainly as close as anyone as ever come to Bram Stoker's original concept, and the film established Lee as a cult figure, so that even today no-one can command the same respect and admiration when portraying *Dracula*, as he has done.

Since then, Lee's career has become movie history. He was in demand and his roles were now coming thick and fast — mostly in the horror genre. But no-one could say that this was a case of type-casting. After all there is a world of difference from playing the creation of *Frankenstein* and the title role of a mad Russian monk in *Rasputin* or a cruel, inscrutable Chinese in *The Face of Fu Manchu*. But for the moment he was straddled with the reputation of being a 'horror' actor, although he can take great credit in the fact that every role he tackled was with a total belief and respect in the character being portrayed. It is not easy as Lee explains:

"Releasing the being trapped within the outer shell and making him acceptable

in his context calls for true acting. And the mental and emotional strain involved is quite considerable. One must immerse oneself completely in the character and forget one's own personality entirely. The portrayal from start to finish must be straight, honest and sincere. A trace of tongue-in-cheek deserves the audience's laughter." Lee also adheres to the philosophy that evil is a lonely thing. "I have always tried to invest even the lowliest creature with nobility — they are so deeply pathetic."

After the enormous success of *Dracula* it was to be expected that the public would lap up any offering about the nocturnal Transylvanian, particularly if it could boast Christopher Lee as the star. Lee himself readily accepted further *Dracula* roles, but as time went by he became more and more disillusioned with the part as it veered away from Stoker's original concept, and finally Lee called a halt and will only play the part again if, as he says: "I can bring something extra to it, although I do have reservations about playing the role in modern settings. But the ultimate ambition is to do a film of Stoker's book, as Stoker really wrote it."

A lot of cynics forecasted Lee's downfall after he expressed those opinions about a part which had after all brought him great financial success as well as making him an international star. But Lee was determined to 'break away' and what better way of starting afresh than disassociating himself with his most famous role? Lee need not have had any fears. Suddenly people began to see the actor behind the role, and far from being out of work, his movie commitments began to pile up.

Among some of his more recent were as Count De Rochefort in *The Three Musketeers*, and also in the follow-up which was called, not too surprisingly, *The Four Musketeers*. But probably one of his best roles to date was a part much sought-after and that was as James Bond's arch-villain in *The Man With The Golden Gun* and his portrayal as the evil Scaramanga nicely balanced that of the smooth Bond, played by Roger Moore.

His interests include music, he has a collection of over 110 operas; books, he has a library of over 1,200 books, his favourite subject being historical biography; and golf, a sport at which he is very good, and can boast a handicap of 2. He lives quietly in his apartment in Belgravia with his Danish wife Birgit and daughter Christina. He is also an expert swordsman, which has helped him in his film career, and you can never forget his fine singing voice.

Recently he has been appearing a lot more on television in a number of quiz programmes, and even in an episode in the 'Space 1999' series. Perhaps someone might ask him to do a play sometime, but for the moment it seems that films are still Lee's main work, with his latest being Hammer's *To the Devil — A Daughter*.

No doubt new productions starring Christopher Lee will continue to appear, but let's hope that, as much as we enjoy his other work, the classic, faithful *Dracula* will somehow see the light of day. For all of us fantasy fans, it would be a fitting climax to a career in horror films that has known no equal.

Christopher Lee Filmography



Year & Film	Production Company	Director	Role
1947 Corridor of Mirrors One Night With You	Apollo Two Cities	Terence Young Terence Young	Charles Pierelli's Assistant
1948 *Hamlet Song for Tomorrow Saraband for Dead Lovers (U.S.: Saraband) Trotter True (U.S.: Gay Lady) My Brother's Keeper Penny and The Pownall Case Scott of the Antarctic	Rank Highbury Ealing Two Cities Gainsborough Production Facilities Ealing	Laurence Olivier Terence Fisher Basil Dearden Brian Desmond Hurst Alfred Roome Slim Hand Charles Frend	Guard Nightclub M.C. Anthony von Wolfenbutter Stagedoor Johnnie Policeman Jonathan Blair Bernard Day
1950 Prelude to Fame They Were Not Divided	Two Cities Two Cities	Fergus McDonell Terence Young	Reporter Chris Lewis
1951 Capt. Horatio Hornblower RN Valley of the Eagles Top Secret	Warner Independent-Sovereign Mario Zampi	Raoul Walsh Terence Young Mario Zampi	Spanish Captain Swedish Detective Russian Agent
1952 Babes in Baghdad Paul Temple Returns Crimson Pirate *Moulin Rouge	Danzigers Nettlefold Warner Romulus	Edgar G. Ulmer Maclean Rogers Robert Siodmak John Huston	Slave Dealer Sir Felix Raybourne Attache Seurat

1953 Innocents in Paris The Triangle	Romulus Douglas Fairbanks	Gordon Parry Lance Comfort	Lieutenant Whitlock German Student
1954 Destination Milan Death of Michael Turbin That Lady	Douglas Fairbanks Douglas Fairbanks Atlanta	Lawrence Huntingdon Bernard Knowles Terence Young	Svenson Radenko Captain of the Guard
1955 Dark Avenger (U.S.: The Warriors) Final Column Crossroads (Short) Storm Over the Nile Alias John Preston Man in Demand Cockleshell Heroes Police Dog Stranglehold	Allied Artists Danzigers London Danzigers Danzigers Warwick Douglas Fairbanks	Henry Levin David McDonald John Fitchen Terence Young and Zoltan Korda David McDonald David McDonald Jose Ferrer Derek Twist Ernest Morris	Captain of the Guard Larry Spence Karaga Pasha John Preston Submarine Commander Policeman
1955 Port Afrique Private's Progress	David E. Rose Charter	Rudolph Mate John Boulting	Franz Vermes, sculptor German Officer
1956 Battle of The River Plate (U.S.: Pursuit of The Graf Spee) Beyond Mombasa III Met by Moonlight (U.S.: Night Ambush) Fortune is a Woman (U.S.: She Played With Fire) *Curse of Frankenstein	Arcturus Hemisphere Vega Frank Launder and Sidney Gilliat Hammer	Michael Powell and Emeric Pressburger George Marshall Michael Powell and Emeric Pressburger Sidney Gilliat Terence Fisher	Montevidean cafe owner Gil Rossi German Intelligence Officer Charles Highbury Creature
1957 The Traitor (U.S.: The Accursed) Bitter Victory Truth About Women A Tale of Two Cities	New Realm Robert Lafont Beaconsfield Rank	Michael McCarthy Nicholas Ray Muriel Box Ralph Thomas	Dr. Neumann Sgt. Barney Francois Marquis St. Evremonde
1958 Battle of the V1 (U.S.: Missile from Hell) *Dracula (U.S.: Horror of Dracula) Corridors of Blood (or Doctor from Seven Dials) *Hound of the Baskervilles	George Maynard-Vernon Sewell Hammer Producers Associates Hammer	Vernon Sewell Terence Fisher Robert Day Terence Fisher	Brunner, Nazi S.S. Officer Dracula Resurrection Joe Sir Henry Baskerville
1959 *The Mummy The Man Who Could Cheat Death Treasure of San Teresa (U.S.: Hot Money Girls or Long Distance) Beat Girl (U.S.: Wild for Kicks)	Hammer Hammer Orbit Renown	Terence Fisher Terence Fisher Alvin Rakoff Edmund T. Greville	Kharis Dr. Pierre Gerrard Jaeger Kenny
1960 City of the Dead (U.S.: Horror Hotel) Too Hot To Handle (U.S.: Playgirl After Dark) Two Faces of Dr. Jekyll (U.S.: House of Fright) Hands of Orlac (U.S.: Hands of a Strangler) (Europe: Les Mains D'Orlac) Terror of the Tongs	Vulcan AssOc. British/Wigmore Hammer — Hammer	John Moxey Terence Young Terence Fisher Edmund T. Greville Anthony Bushell	Prof. Driscoll Novak Paul Allen Nero, Nightclub Magician Chung King
1961 Hard Times for Vampires (U.S.: Uncle Was A Vampire) (Europe: Tempi Duri Per I Vampiri) Taste of Fear (U.S.: Scream of Fear)	Steno Hammer	Pio Angeletti Seth Holt	Baron Rodrigo Dr. Gerrard

Hercules in the Centre of the Earth (U.S.: Hercules In The Haunted World or Vampires vs Hercules) (Europe: Ercole Al Centro Della Terra)	—	Mario Bava	Lico, King of Ecalia
Pirates of Blood River	Hammer	John Gilling	La Roche
Mystery of the Red Orchid (U.S.: Secret of the Red Orchid) (Europe: Das Ratsel Der Roten Orchide)	—	Helmut Ashley	FBI Agent
The Devil's Daffodil (U.S.: The Daffodil Killer or Secret of the Devil's Daffodil)	—	Akos Rathony	Ling Chu
1962			
*The Devil's Agent (Europe: Im Namen Des Teufels)	—	John Paddy Carstairs	Baron von Staub
1963			
Sherlock Holmes & The Deadly Necklace (Europe: Sherlock Holmes Und Das Halsband Des Todes)	—	Terence Fisher and Frank Winterstein	Sherlock Holmes
Catharsis or Katarsis (U.S.: Faust '63)	Belotti Film	Joseph Veg	Faust and Mephistopheles
Night is the Phantom (U.S.: The Whip & The Body or What!) (Europe: La Frustra E Il Corpo)	—	Mario Bava	Kurt Menliff
Castle of Terror (U.S.: Horror Castle) (Europe: La Vergine Di Norimberga)	—	Antonio Margheriti	Erich
Devil Ship Pirates	Hammer	Don Sharp	Capt Robeles
Crypt of Horror (U.S.: Terror in The Crypt or The Vampire's Crypt) (Europe: La Maldicion Des Los Karlstein or La Cripta El Uncubo)	—	Camillo Mastrocincque	Count Ludwig von Karlstein
1964			
Castle of the Living Dead (Europe: Il Castello Dei Morti Vivi)	—	Luciano Ricci and Michael Reeves	Count Drago
*The Gorgon	Hammer	Terence Fisher	Prof. Meister
*Dr. Terror's House of Horrors	Amicus	Freddie Francis	Franklyn Marsh
1965			
*She	Hammer	Robert Day	Billali
Face of Fu Manchu	Hallam	Don Sharp	Fu Manchu
Dracula, Prince of Darkness	Hammer	Terence Fisher	Dracula
Rasputin The Mad Monk	Hammer	Don Sharp	Rasputin
*The Skull	Amicus	Freddie Francis	Sir Matthew Phillips
1966			
Theatre of Death (U.S.: Blood Fiend)	Pennea	Sam Gallu	Philippe Darvas
Circus of Fear (U.S.: Psycho Circus)	Circus	John Moxey	Gregor
Brides of Fu Manchu	Fu Manchu Films	Don Sharp	Fu Manchu
1967			
Victims of Terror (U.S.: Victims of Vesuvius) 26 min. short	Paramount	Harold Baim	Narrator
Blood Demon (Europe: Die Schlangengrube Und Das Pendel)	Constantin	Harold Reinl	Count Regula
Vengeance of Fu Manchu	Babasdave Films	Jeremy Summers	Fu Manchu
Five Golden Dragons	Blansfilm	Jeremy Summers	A Golden Dragon
*Night of the Big Heat (U.S.: Island of the Burning Damned)	Planet	Terence Fisher	Hanson
Devil Rides Out (U.S.: Devil's Bride)	Hammer	Terence Fisher	Duc de Richleau
Face of Eve (U.S.: Eve)	—	Jeremy Summers	Col. Stuart
1968			
Castle of Fu Manchu (or Assignment Istanbul) (Europe: Die Folterkammer)	—	Jess Franco	Fu Manchu

CHRISTOPHER LEE TELEVISION APPEARANCES

As well as numerous interviews in Chat Shows etc., such as "Whicker's World"; "The Eamonn Andrews Show"; "The Dave Allen Show"; "On The Braden Beat"; "Cinema"; "Movie Magazine"; "Film Night"; "Nationwide"; "The Johnny Carson Show"; "The Mike Douglas Show", Christopher has appeared in the following TV series and TV films: William Tell; The Scarlet Pimpernel; Orson Welles' Moby Dick; Foreign Legion; Colonel March of Scotland Yard; Sailor of Fortune; Hans Christian Anderson; The Errol Flynn Theatre; The Gay Cavalier; Tales of the Vikings; The Alfred Hitchcock Hour ("The Sign of Satan"); Douglas Fairbanks Presents; O.S.S.; One Step Beyond ("The Sorcerer"); Ivanhoe; The Avengers ("Never, Never Say Die" and "The Interrogators"); The Mirror and Markheim; The Short Story ("The Awakening"); The Orson Welles' Mystery Theatre ("The Leather Funnel"); Space 1999 ("Earth-bound"); This Is Your Life; Stars on Sunday; Celebrity Squares; White Hunter.

Des Fu Manchu)	—	—	—
Blood of Fu Manchu (U.S.: Kiss and Kill or Fu Manchu and The Kiss of Death or Against all odds)	Udastex	Jess Franco	Fu Manchu
Curse of the Crimson Altar (U.S.: Crimson Cult)	AIP/Tigon	Vernon Sewell	J. D. Morley
Dracula Has Risen From The Grave	Hammer	Freddie Francis	Dracula
1969			
Philosophy in the Boudoir (U.S.: Eugenie — The Story of her Journey into Perversion)	Video-International	Jess Franco	Dolmance
The Oblong Box	AIP	Gordon Hessler	Dr. Neuhaart
The Magic Christian	Grand	Joseph McGrath	Ship's Vampire
*Scream and Scream Again	Amicus/AIP	Gordon Hessler	Fremont
*One More Time	United Artists	Jerry Lewis	Himself/Dracula
1970			
The Bloody Judge (U.S.: Night of the Blood Monster or Throne of Blood)	—	Jess Franco	Judge Jeffreys
Taste The Blood of Dracula (Europe: Il Trono Di Fuoco)	Hammer	Peter Sasdy	Dracula
Private Life of Sherlock Holmes	—	Billy Wilder	Mycroft Holmes
Julius Caesar	Commonwealth	Stuart Burge	Artemidorus
*House That Dripped Blood	Amicus	Peter Duffell	John Reid
Count Dracula (Bram Stoker's Count Dracula) (Europe: El Conde Dracula)	—	Jess Franco	Dracula
The Shady Place (Europe: El Umbraculo or El Umbracle)	—	Pedro Portabella	Himself
Scars of Dracula	Hammer	Roy Ward Baker	Dracula
1971			
*I, Monster	Amicus	Stephen Weeks	Dr. Charles Marlowe/Blake Bailey
Hannie Caulder	Tigon/Curtwell	Burt Kennedy	—
1972			
*Dracula A.D. 1972	Hammer	Alan Gibson	Dracula
*Horror Express (Europe: Panico en el Transiberiano)	Scotia/Barber	Gene Martin	Alexander Saxton
*The Creeping Flesh	Tigon/British/World	Freddie Francis	Dr. James Hildern
Death Line (U.S.: Raw Meat)	KL Productions	Gary Sherman	Man from MI5
*Nothing But The Night (U.S.: Castle of The Living Dead)	Charlemagne/Rank	Peter Sasdy	Col Bingham
Dark Places	James Hannah	Don Sharp	Dr. Ian Mandeville
*The Satanic Rites of Dracula (Formerly: Dracula is Dead?)	Hammer	Alan Gibson	Dracula
The Wicker Man	British Lion/Peter Snell	Robin Hardy	Lord Summerisle
1973			
The Star, The Orphan & The Butcher (Europe: Eulalie Quitte Les Champs)	Films d'Aventura d'Amour (The Magic Circus)	Jerome Savory	Van Krig and Himself
The Three Musketeers (The Queen's Diamonds)	Salkind/Film Trust	Richard Lester	Comte De Rochefort
The Four Musketeers (The Revenge of Milady)	Panama SA	—	Comte De Rochefort
1974			
The Man With The Golden Gun	Saltzman & Broccoli /United Artists	Guy Hamilton	Scaramanga
Diagnosis: Murder	Silhouette/Peter Miller	Sidney Hayers	Dr. Hayward
1975			
The Diamond Mercenaries	Nat Wachsberger	Val Guest	Major Chilton
To The Devil A Daughter	Hammer/EMI	Peter Sykes	Father Rayner
The Keeper	—	Don Wilson	Insane Asylum Owner
Whispering Death	—	—	Police Commissioner
T.V. Feature Films			
1971 In Search of Dracula			
1972 Poor Devil			

RADIO

Leviathan 99 (1968).

BOOKS

Christopher Lee's New Chamber of Horrors: Souvenir Press. London W1.
Christopher Lee's X Certificate: Star Books.

RECORDINGS

L.P. Hammer's "Dracula" (EMI, Studio Two A 5001).

OPERA

Semi-professional performances or excerpts on the concert stage; among an approximate total of 14 Operas, Christopher has appeared in parts of: The Barber of Seville; Don Carlos; The Magic Flute; Das Rheingold; Der Freischutz; Rigoletto; Otello; Falstaff.

Film Scene

TIME Out called it "the first proper mythological horror movie about rock 'n' roll." The New Statesman called it "Tommy-rot."

Phantom of the Paradise was withdrawn from circulation in America and Europe shortly after its release. Its producers intend to re-release it at some future date with a completely new sales



campaign. This was just the last in a long line of disasters for the film.

It's based on a combination of *The Phantom of the Opera* and the *Faust* legend, with inklings of *The Cabinet of Dr. Caligari*, *The Hunchback of Notre Dame*, *Psycho* and *The Picture of Dorian Gray* to name a proverbial few.

The hero, Winslow Leach, has his rock cantata stolen; he's busted for drugs and sent to Sing Sing. The evil genius behind this nastiness is rock-promoter Swan of Death Records. He's made a videotape

contract with the Devil — his soul in exchange for eternal youth. The Winslow boy, meanwhile, escapes. He's maimed by a record-pressing machine and haunts Swan's new rock palace, The Paradise, in search of — you guessed it — revenge.

When Universal Pictures heard of the plot, they charged copyright infringement on their films of *The Phantom of the Opera* (1925; 1943; 1962). They settled for a percentage.

The original title, *Phantom of the Fillmore*, was changed when rock promoter and Fillmore

Auditorium owner Bill Graham wouldn't play ball. The film's title became simply *Phantom*.

King Features then objected, claiming infringement of their comic-book character "The Phantom". The title changed again, this time to *Phantom of the Paradise*.

But the legal gremlins were still busy. Atlantic Records and their subsidiary Swan label threatened to sue over the film's use of the name Swan Song Records. Cuts were made as lawyers counted their blessings and dollars.

The film was directed by Brian De Palma as part comedy, part horror. He says of his films:

"My emphasis on horror isn't arbitrary or exploitative. My father was an orthopaedic surgeon and I used to watch him operate. I was fascinated by his complex and, at times, gruesome operations."

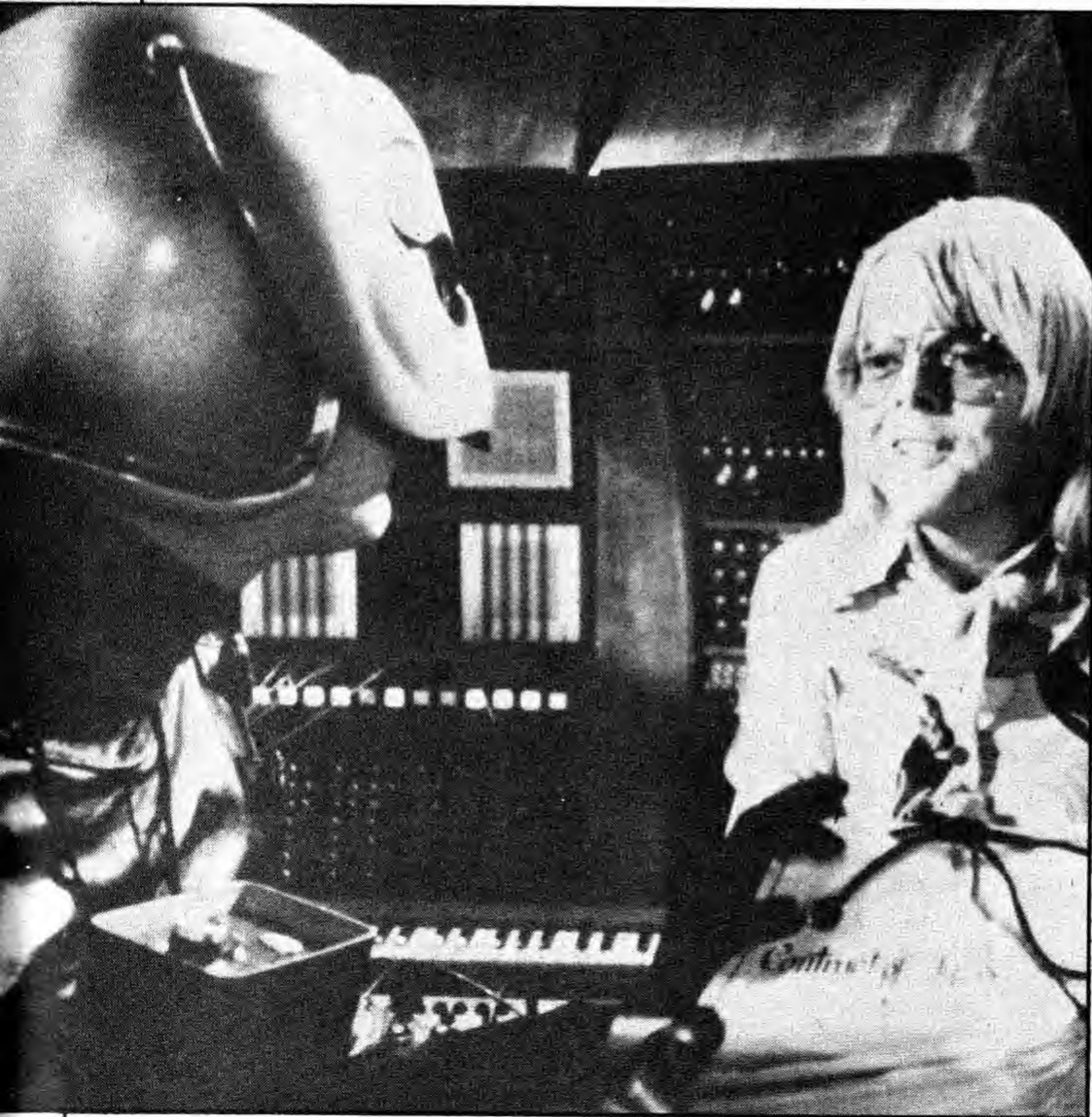
De Palma is a friend of director Martin (Mean Streets) Scorsese and part of the new wave of American directors who include Francis Ford (Godfather) Coppola and George (American Graffiti) Lucas.

His previous films are ... well ... interesting.

In *Greetings*, his first major feature (released in 1968), the hero was played by Gerrit Graham (he played the rock-star Beef in *Phantom*). In bed with his girlfriend he has this passion for ... tracing bullet trajectories on her naked body. He shows around photos of a supposed figure on a grassy knoll claiming, "This will break the Kennedy case wide open." His girlfriend is unimpressed: "I saw *Blow-Up*. I know how this comes out."

In *Hi, Mom!* (1970) the all-black cast of a stage production steal from, beat up and rape their white liberal audience.

Get to Know Your Rabbit (1972) starred Tommy Smothers (of The Smothers Brothers) as a dropout from the business world who became a travelling musician. His boss, Allen Garfield,



becomes rich by starting a school for drop-outs. The original ending had Smothers sawing a rabbit in half on TV's *Johnny Carson Show*. Warner Brothers objected and interfered in the production on behalf of rabbits everywhere.

Blood Sisters (1972; US title *Sisters*) was released in Britain as 'B' feature to the appalling *The Beast Must Die* in 1974, and was one of the more frightening recent horror films. The Chicago Daily News called it "the most brilliantly horrifying movie in years."

While at Columbia University, De Palma became interested in Hitchcock's *Rear Window* and *Psycho*. Also in Roman Polanski's *Repulsion*, the story of a psychotic girl's nightmares. "Suddenly I knew that I could convey my dreams on the screen. No other art form would do," he says.

All three films influenced *Blood Sisters*, the story of a small-town girl reporter who sees a savage murder committed by a psychotic siamese twin. The local police arrive. They already dislike the girl because of recent articles she's written about them. And when they can't find a body or any signs of a murder, they assume she's making the story up. So she tries to find out what happened by herself. . . .

Brian De Palma is reasonably odd himself.

"I'm almost completely oblivious to my surroundings. The outside world means little or nothing to me. Everything meaningful is right in my head, behind my eyes."

As Rex Reed of the New York Daily News said of *Blood Sisters*, "His thrill movie has the tension and timing of Rene Clement and Claude Chabrol at the top of their form and the hideous horror of Hitchcock at his imaginative best."

The Village Voice put it more succinctly: "It scared the **** out of me."

PRODUCER William (House on Haunted Hill) Castle has signed a long-term deal with 20th Century-Fox and first feature scheduled is

Noise, an urban horror story which Castle will shoot in New York.

Plans are under way to remake H. G. Wells' "The Island of Dr Moreau." The gruesome story was originally filmed in 1933 by Paramount under the title of *Island of Lost Souls*, with Charles Laughton as Dr. Moreau.

George (THX 1138) Lucas is now working on multi-million dollar sci-fi epic *Adventure of Star Killer*, with a 13-week shooting schedule in England and North Africa.

Another comic strip is heading for the screen, and possibly TV. It's *Dan Dare*, the space exploration hero to millions of readers of "Eagle" comic in Britain and Commonwealth. A new London production company, Phenomenal Films, has acquired theatrical rights from the owner International Publishing Corp. and is planning a multi-million dollar series of six features.

First of the six, *Return of the Mekon*, is in development this spring. The producers have obtained stage actor Peter Lucas to play Dare as a Bond-style hero some 1,500 years in the future. Cornel (Naked Prey) Wilde is listed as possible director.

Soon to be on our screens is *Monster*, which stars John Carradine and Burgess Meredith. The producer tells us that as man pollutes our waters, giant creatures must forage for food on land, and we can expect such creatures to confront us at any moment just as sharks created havoc in the water. One scene is set in a large meeting hall where some 200 townspeople are naively arguing as to whether there is or isn't a live monster, and if there is, what to do about it. Everything is civilised and peaceful when suddenly a 15-foot long claw smashes its way into the wall of the building with the obvious intention of finding someone so it can appease its appetite. As it gropes about among the turmoil a pretty girl is swooped up from claw to mouth which mercifully stills her screams. Another scene has John Carradine calmly telling his

grandchildren that all those monster rumours are so much hogwash. At that moment a half of chewed cow is dropped by the monster through the roof of the house. It makes believers out of the screaming children.

Fan Scene

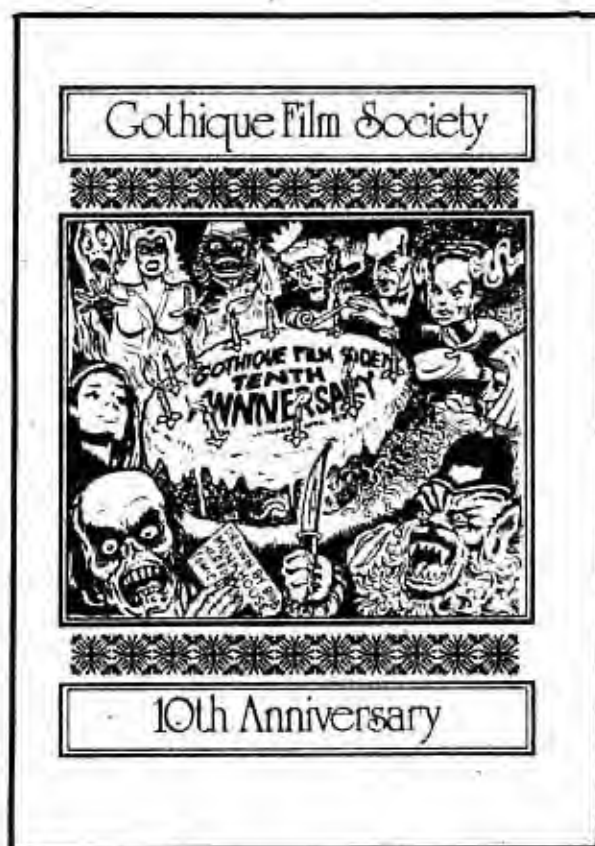
IF you're lucky enough to live in or around London, there's one monthly fan scene that you can't afford to miss . . . *The Gothique Film Society*. Celebrating its tenth anniversary this season, the Gothique shows an excellent selection of rare 1920s films (such as Lon Chaney Senior's 1923 *Hunchback of Notre Dame* and John Barrymore's 1922 *Dr. Jekyll and Mr. Hyde*). Secretary Robin James also managed to get his hands on prints of more recent horror classics that didn't get general release such as *Frogs* (with Ray Milland) and *Tombs of the Blind Dead* (both 1973 productions). The Gothique's season runs from October to April every year and is held at the Holborn Library Hall, 32-38 Theobalds Road, London WC1. The Society presidents, who are often in attendance, are Terence Fisher, Freddie Francis and Bob Monk-

house, and a wide selection of fantasy books and magazines are on sale at every gathering. For full details of the remaining shows this season, drop a line to the secretary, Robin James, with a stamped addressed envelope, at 75 Burns Avenue, Feltham, Middlesex.

If you are one of those unfortunate readers who doesn't live in London, while we can't bring the actual films to your door, there's an excellent magazine that does. It's titled *The Monster Times* and is one of the top American fantasy film magazines. Published monthly in a tabloid newspaper format, with a giant poster free in each issue, it gives you all the latest horror film news from the States, plus literally hundreds of fantastic pictures. Each month it presents a full fantasy film-book plus lots of articles, reviews and interviews. Write for a sample copy, at 40p, to *Penwith Productions*, 3 Lewisham Way, London SE14, you won't regret it.

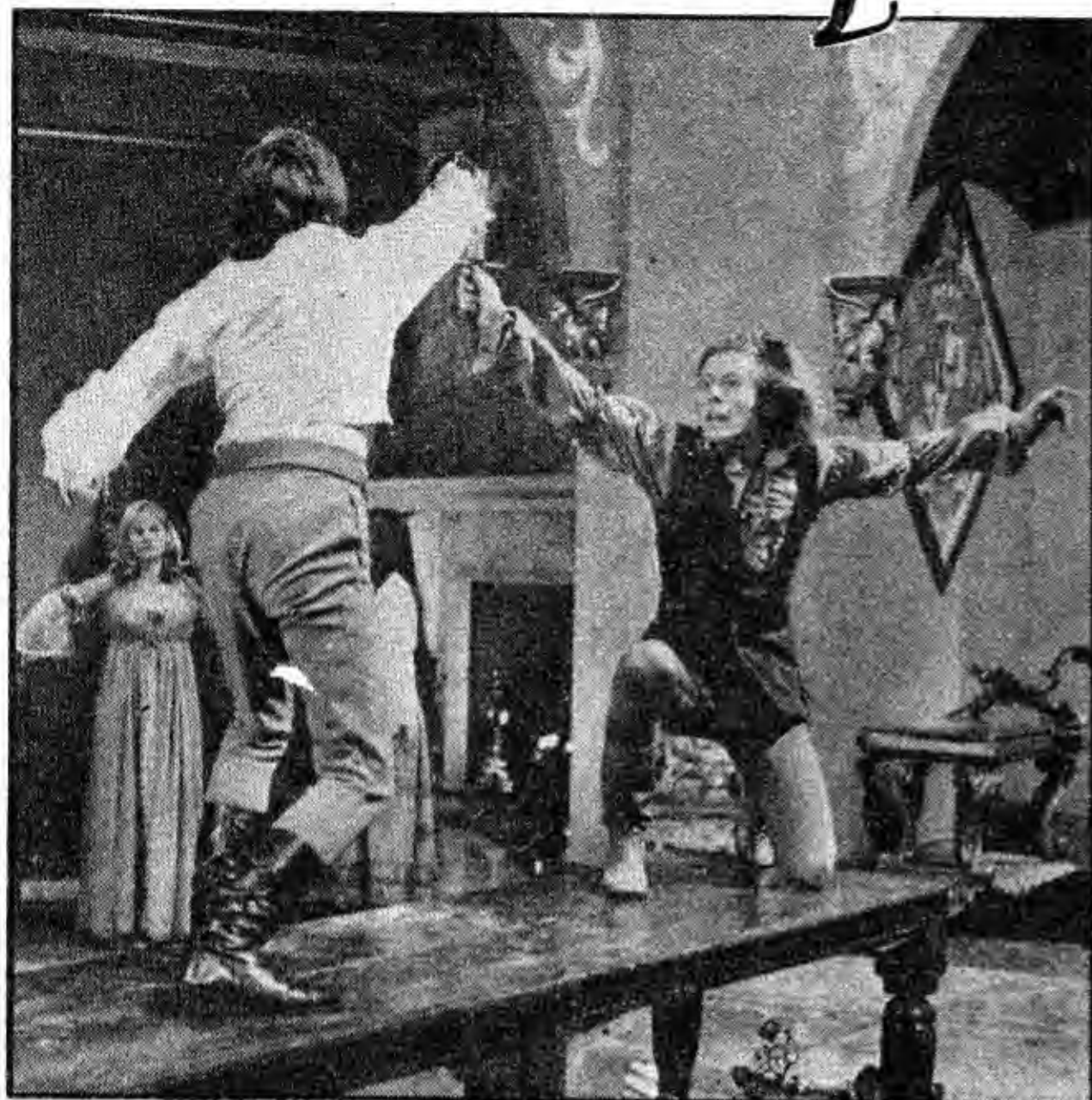
In future issues of *House of Hammer*, we'll be giving you all the information we can get on fan clubs, fan publications and the forthcoming Horror Convention, but we'd like this to be your column too, so if you hear of any future events, or if you have a fantasy fan club or fanzine that you produce, let us know about it and we'll spread the word through *Media Macabre*.

Write to: MEDIA MACABRE, c/o HOUSE OF HAMMER, WARNER HOUSE, 135-141, WARDOUR STREET, LONDON W1V 4QA



Captain Kronos~

Vampire Hunter



Munro as Carla.

The film takes place in the early nineteenth century. Captain Kronos is a muscular ex-officer of the Imperial Guard, with a mysterious past: he has been the victim of a vampire and survived. Now he dedicates his life to seeking out the evil and destroying it. A rapier and a Japanese samurai sword are always by his side... and he is a master of both if the occasion arises. His hunchbacked friend, Grost, unable to match Kronos in muscle, adds a sharp brain to the combination.

Kronos — The Film

Strange things have been happening in the village of Durward... young girls have been dying of old age. Unable

to combat the problem, the local doctor, Marcus, calls in his old friends. Kronos and Grost arrive, bringing with them Carla, a girl that Kronos has saved from the pillory.

They suspect vampirism is the cause of the epidemic, but a new and strange form, unlike anything they have come across before. As girls continue to die, Kronos investigates, trying all he knows to track down the vampire.

In spite of all this, Marcus still has other more normal duties to perform. One of his visits takes him to Durward Hall, where Lady Durward has become aged and withdrawn with grief over the death of her husband, once a master-swordsman, who died from the plague under Marcus's care. Their children, Paul and Sara, react differently. Blaming Marcus for their father's death, they hate him venomously....

When Marcus returns, Kronos realises that he too has become infected by the vampire, and has no alternative but to kill him. But nothing seems to work against this strange vampirism. They drive a stake through his heart, they hang him... to no avail. Marcus lives on. Kronos and Grost prepare to burn him... when Marcus suddenly falls. They discover that his crucifix has plunged itself into his chest. Marcus has finally died, but in doing so has given Kronos the clue he needs.

The villagers are angry at Marcus's death, and Kronos is forced to fight a band of them as he raids the graveyard in search of further supplies of metal crucifixes. Having obtained a supply of holy metal, Grost forges a sword from it. Kronos is now ready for the final attack.

Using the beautiful Carla as a decoy, Kronos breaks into Durward Hall. But there a surprise awaits him. The vampirism is not centred on Paul and Sara, as he had suspected, but on their mother, Lady Durward. Hiding a perfectly youthful face behind a mask of age, it is she who is the vampire...and she has now managed to resurrect her husband. Kronos duels with both of them, and finally manages to dispatch them with his holy sword. The evil is finally destroyed.

But for Kronos and Grost, the quest will never be over... not until each last trace of vampirism, in all its forms, is tracked down and destroyed. There is much work still to be done, and they ride away from Durward, seeking further opportunities to exploit their singular talents. Carla tearfully watches the man she has grown to love riding into the distance.

When next we meet our demon-quelling duo, they are in darkest Europe, in a small village in Bavaria... with problems all its own....

ONE of Hammer's most interesting offerings, *Captain Kronos — Vampire Hunter* sprang from the fertile mind of master television writer, Brian Clemens. A remarkable writing and directing debut by Clemens, the film featured Horst Janson as Kronos, John Cater as his companion, Professor Heironymous Grost, and Caroline

NIGHT FALLS SWIFTLY IN LANDSTADT—BUT, WAITING IN A WINDOWLESS CRYPT, CAPTAIN KRONOS AND GROST HAVE NO WAY OF SEEING THE SUN GO DOWN. ALL THEY ARE AWARE OF IS THE URGENCY OF THEIR QUEST...

THERE, GROST—
THAT ONE!

AYE, CAPTAIN—
THIS MUST BE
THE VAMPIRE WE
FOLLOWED!

THE
CRUCIFIX,
GROST—
QUICKLY!



BUT EVEN AS THEY FINISH
THEIR GRISLY TASK...

LORD, CAPTAIN!
THE WHOLE CRYPT
— IT'S FULL OF
VAMPIRES!

TOO MANY TO
HANDLE NOW!
OUT OF HERE—
FAST!



THE FIENDS ARE **EVERYWHERE!** THE WHOLE PLACE **SEETHES** WITH THEM!



TO HORSE!
TO HORSE!

BACK,
CURSE
YOU!



FOR WEEKS, THE STREETS OF LANDSTADT HAVE BEEN **DESERTED** AFTER DUSK—BUT AS THE TWO MEN **THUNDER** OVER THE COBBLES, KRONOS SEES...



A WOMAN! YOU THERE! **GET OFF THE STREETS!**



KRONOS!
I NEVER
THOUGHT
I'D **SEE** YOU
AGAIN!

CARLA! BUT I LEFT
YOU IN DURWARD!
WHAT THE DEVIL ARE
YOU DOING **HERE?**



I WORK JUST OUTSIDE THE VILLAGE
...AS A MAID. MY MASTER IS **COUNT
BALDERSTEIN!**

THESE ARE
DANGEROUS
TIMES, CARLA!
WEAR THIS
CRUCIFIX...
COME BACK
TO THE INN
WITH US!



I'LL BE SAFE ENOUGH—THERE'S A **COACH**
WAITING FOR ME! I HAVE TO GO, KRONOS,
MY LOVE!



SOMEWHAT DISTURBED,
KRONOS **RETURNS**
TO THE INN...

COULD SOMEONE
BE TRYING TO
RAISE AN **ARMY**
—AN ARMY OF
THE **UNDEAD?**

THERE'S **MORE**
TO THIS THAN
SIMPLE
VAMPIRISM,
GROST...



...IT'S AS
THOUGH THE
VERY FORCES
OF HELL **ITSELF**
WERE TRYING
TO BREAK
THROUGH INTO
OUR WORLD!

GROST SPENDS THE NIGHT IMMERSED IN HIS BOOKS — BUT, WITH THE DAWN...

I MUST SEE IF CARLA IS SAFE...
AYE AND PERHAPS THIS **BALDERSTEIN** CAN TELL US SOMETHING OF **EVENTS** HERE RECENTLY.



AT THAT MOMENT...

THIEVES, FRITZ — TRYING TO BREAK INTO OUR MASTER'S HOUSE!



A SHORT RIDE OUT OF THE VILLAGE...

THIS MUST BE **BALDERSTEIN'S** HOUSE...

BUT THE PLACE LOOKS **DESERTED!** LET'S SEE IF WE CAN ROUSE SOMEONE!



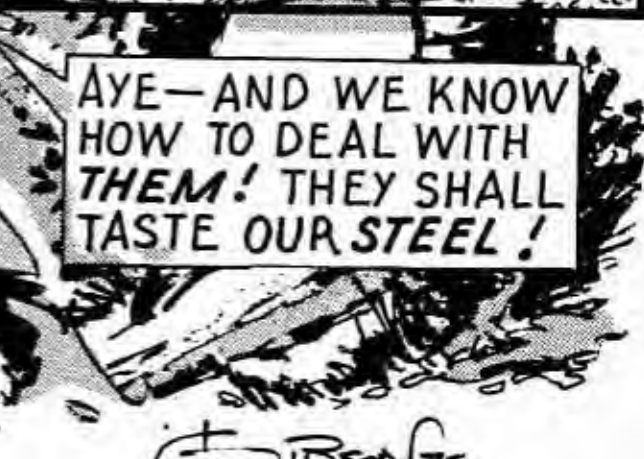
GROST HAMMERS AT THE DOOR — BUT HIS ONLY ANSWER IS THE **THUNDER** OF ECHOES...

EMPTY! THERE'S NO ONE HERE, CAPTAIN...

BUT IF **BALDERSTEIN'S** NOT HERE... WHERE ARE THE **SERVANTS?** WHERE'S **CARLA?**



AYE — AND WE KNOW HOW TO DEAL WITH **THEM!** THEY SHALL TASTE OUR **STEEL!**



BUT **KRONOS, TOO**, HAS SOME **SKILL** WITH THE SWORD...



BOTH DEAD! WE'LL GET NOTHING FROM THEM NOW! MUST YOU BE SO **IMPETUOUS**, CAPTAIN...?

ALL I COULD THINK OF WAS **CARLA!** WHERE IS SHE? WHAT'S **HAPPENED** TO HER...?



CARLA IS OF **SECONDARY** IMPORTANCE NOW! THE **VAMPIRES** MUST BE DEALT WITH FIRST — THEN WE MUST FIND OUT WHO'S **BEHIND** THEM!

AYE, YOU'RE RIGHT! AND IT MUST BE DONE **QUICKLY...** BEFORE **NIGHT-FALL!** THE **VILLAGERS** MUST HELP US!







AT LAST...IT IS **OVER!**
OVER, THAT IS,
SAVE FOR ONE
DETAIL...



THAT...CREST! THE
BALDERSTEIN
CREST...AND THIS IS
WHERE WE FIRST
TRACED THE EVIL!

BALDERSTEIN!
— AND...AND
CARLA **WORKS**
FOR HIM!

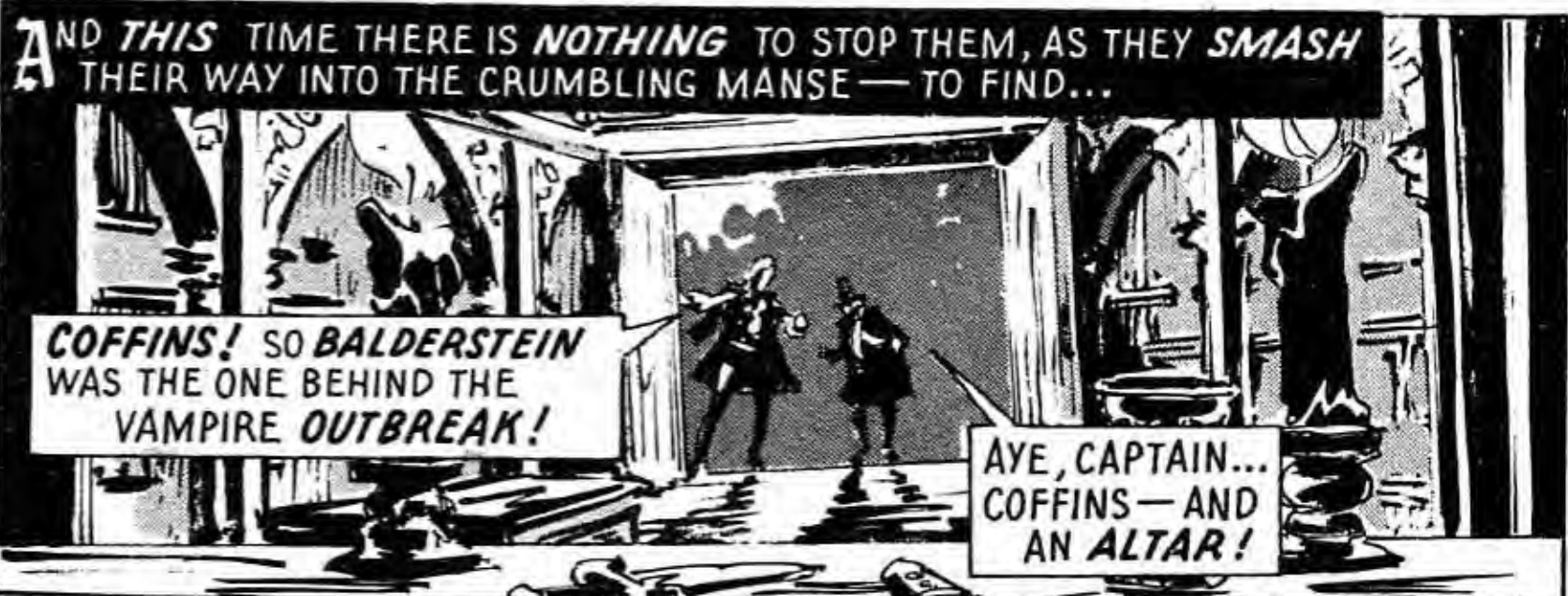
TO HORSE,
PROFESSOR!
WE MUST
RIDE FOR
HIS MANOR!



SWIFT AS THE WINGS OF THE WIND, THEY
THUNDER THROUGH THE **CHILLY** DAWN...



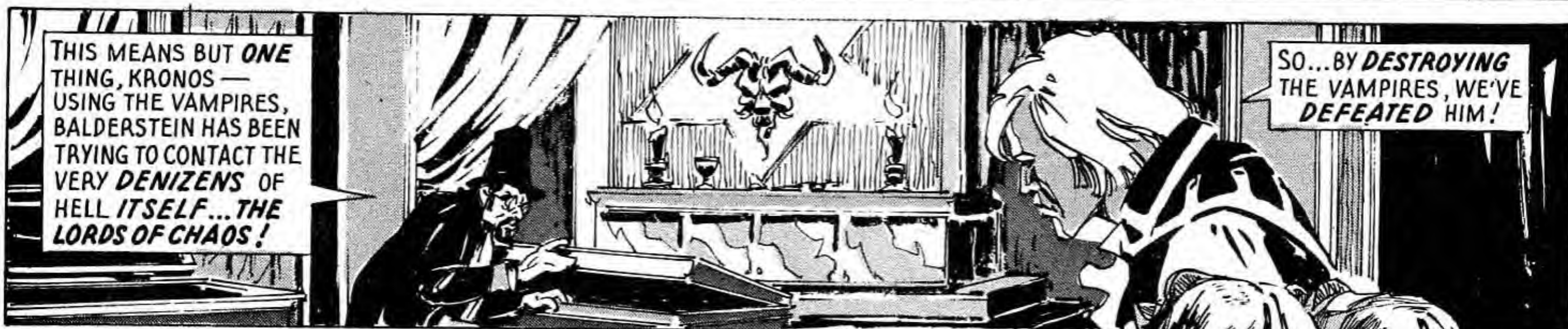
AND **THIS** TIME THERE IS **NOTHING** TO STOP THEM, AS THEY **SMASH**
THEIR WAY INTO THE CRUMBLING MANSE — TO FIND...



COFFINS! SO **BALDERSTEIN**
WAS THE ONE BEHIND THE
VAMPIRE **OUTBREAK!**

AYE, CAPTAIN...
COFFINS — AND
AN **ALTAR!**

THIS MEANS BUT **ONE**
THING, KRONOS —
USING THE VAMPIRES,
BALDERSTEIN HAS BEEN
TRYING TO CONTACT THE
VERY **DENIZENS** OF
HELL **ITSELF...THE**
LORDS OF CHAOS!



SO...BY **DESTROYING**
THE VAMPIRES, WE'VE
DEFEATED HIM!

HE'LL TRY AGAIN, CAPTAIN — IN
ANOTHER **TIME**...ANOTHER
PLACE!

THEN WE'LL **THWART**
HIM — **AND** GET CARLA
OUT OF HIS DAMNED
CLUTCHES!



AYE, WE'LL **FIND**
HIM, GHOST...**EVEN**
IF IT TAKES ALL
ETERNITY!

NEXT MONTH:
THE TERROR OF
WALPURGIS NIGHT!

HORROR

Around The World

by Barry Pattison



THE international horror movie industry contains some pretty strange personalities but I defy anyone to find one more bizarre than that created and played by Jose Mojica Marins — the dreaded Ze do Caixi, Ze of the Coffin. Whether striding about the Brazilian hinterland in top hat and opera cloak to the ill-concealed amazement of the peasants or wreathed in smoke as he solemnly pronounces on life, death and nothingness, Ze is pretty astounding.

Marins himself takes

some effort to classify. Stricken by the movie bug before the war he began shooting 16mm in the family chicken run. The first feature he attempted was abandoned when the leading lady died off in the middle of its production and his *O Auge do Desespero* was destroyed in a fierce storm. Undeterred Marins launched into the

Jose Mojica Marins with fingernails at work on victims (right) and the end results (above and right). From At Midnight I'll Steal Your Soul.



first Brazilian film to be made in Cinemascope *Sina ae Aventureiro* in which he was cameraman, editor, director and spoke the voices of three characters. He got his material back from processing only to find much of it out of focus but showed it anyway. Critics called him the assassin of the Brazilian film.

After this came *Meu Destino em Suas Maos*, a film dealing with parental authority and featuring the then child stars Pablito Calvo and Joselito. This one was banned for people under the age of eighteen despite the clerics who had collaborated on it. Marins attempted burlesque hall presentation with *A Voz do Cinema* with only four numbers and then filmed *Ceracao Perdidas* during which he became ill, meaning that his crew had to go off and work on a comedy with Marisol, the South American star. This became the turning point in Marins already distinctly odd career for in fever he hallucinated the strange visions of cruelty, death and obsession which he cobbled together into the films for which he is best known — the *Ze do Caixo* (Ze of the Coffin) cycle.

In eighteen days a recovered Marins mustered the co-op crew to shoot his *A Meia Noite Levarei Sua Alma*, literally "Tonight I'll Steal Your Soul," in which the abominable Ze perpetuates crimes of acid bath horrendousness until trapped in the tomb of his victims. Marins emerged from this with a film considered unshowable and a debt of eight of the ten million it had cost. However, hiring a cinema in remote Bahia, he ran the film with startling success. Both Ze

and Marins were part of film folklore.

Jamming in *O Diabo de Vila Velha*, another horror subject to clear his debts, Marins launched himself into the sequel to his first Ze film, this time called *Esta Noite Encarnarei Teu Cadavera* — "Tonight I will Enter Your Body."

In this we learn that Ze survived his reptile swathed internment at the end of the first film. A court immediately dismisses as preposterous any suggestion that one man could be responsible for all the atrocities blamed upon him and they send him off to his remote village where the locals regard him with suspicion.

We learn next that Ze considers children the only unspoiled thing in the world when he saves one from a passing cyclist. So what more natural than that he should create one? Suspicion soon falls upon our top-hatted hero (and his inevitable hunchback associate), when all the young women of the district disappear. The lynch mob doesn't get Ze however and sure enough he is applying fiendish tests of suitability on the captive women as a result of which most are fried, eaten, impaled or snake-bit. The Eastmancolour hell sequence was compared to Dante by critics unable to further ignore the cycle.

These were followed by *A Encarnacao do Demonio* and the episode films *A Trilogia de Terror* and *O Mundo Estranho de Ze do Caizo*. The latter (Strange World of Coffin Ze) featured a puppeteer who ends up using the eyes of the yobos who attacked his girl assistants in his dolls, a hunchback balloon seller who falls for the road accident victim, but more notably Marins most remarkable

exercise to date — a final episode in which Marins not as Ze but as a professor of rather extreme philosophy invites a TV personality and his wife to dinner to discuss their differences. Soon they are wandering through his basement torture chamber and he has them chained in facing cells. A little starvation soon gives the wife a taste for the broadcaster's blood thus disproving the theory that love is stronger than need. The delirious final shot shows the professor and his team sitting down to a meal of pieces of the unfortunate couple.

Riding the wave, Ze and Marins continued in a late night TV series entitled *Alem Multo Alem do Alem*. Marins was to become an established celebrity film-maker but as that other Brazilian film-maker of his day Glauba Rocha was known only for his Marxist cowboy Antonio das Mortes, it was Ze who people remembered, when thinking of Marins.

As a film-maker, Marins was not exactly super-pro. His staging was never all that convincing... outside of the real terror his cast could be seen evincing when faced with genuine tarantulas, snakes, quicklime and the like! Also the cheapness of his productions showed, but no one cared. *The Strange World of Coffin Ze* would have held the attention even if it had been shot in 8mm and with a cast recruited from a bus queue.

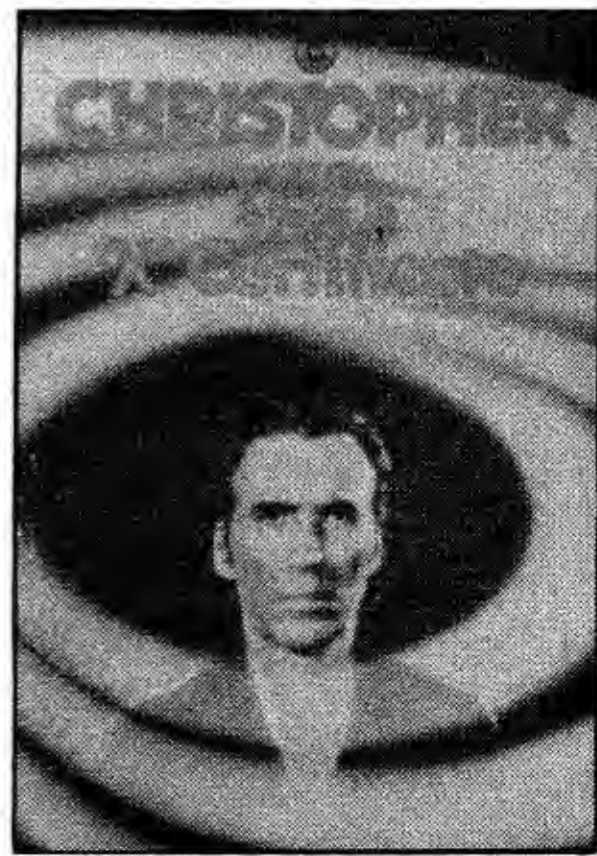
As a personality, Marins was quite remarkable. His flamboyant characters instantly rivetted attention even when they weren't pouring acid on their chained victims. His is a face that would instantly gain a following if it appeared on British screens.

Stop Press

Book Scene

THIS is it... the one you've all been waiting for! W. H. Allen have got the whole deal tied up, and at the time of going to press, Christopher Lee is doubtless putting his whole life story on paper. We've no details yet of when the master of the macabre's manuscript will be finished and the book released, but you can be sure that as soon as it's known, you'll be able to read about it first in this column.

But while you're waiting for the release of his autobiography, make sure you don't miss *Christopher Lee's X Certificate*, a 60p anthology available from Star Books. It contains stories by such greats as Bram Stoker, Robert E. Howard (creator of *Conan*), Christopher Lee's step-cousin Peter Fleming (brother of the late Ian Fleming, creator of *James Bond*) and multifarious other masters of the macabre including Clark Ashton-Smith, Fritz Leiber, Robert Bloch, Richard Matheson and Henry Kuttner. All introduced by the perpetuator of the cinema's most villainous characters from his personal terror-trove of the strange and supernatural.



Effectively

By John Brosnan

TEST tubes bubble, electricity crackles and sparks fly as the mad scientist works on his latest laboratory creation — a familiar scene in countless horror films, especially those made during the 1930s and 40s. Usually the one responsible for those spectacular electrical displays was a man called Ken Strickfaden. He specialised in making electrical equipment for use in films, working in the garage of his home in Santa Monica, California. It was Strickfaden who designed and built all the equipment that Dr Frankenstein (Colin Clive) used to activate the Monster (Boris Karloff) in the 1931 version of *Frankenstein*, and in the sequels that followed. Strickfaden worked mostly for Universal Studios during the 30s though not exclusively. For instance in 1932 he

a lot of the original Frankenstein electrical equipment stored in his garage. Brooks decided it would be a great idea to make use of it in his film and also hired Strickfaden as an adviser. So, over 40 years later, his equipment was once again appearing in another Frankenstein film. Strickfaden also built a number of new devices for *Young Frankenstein* and as before there was some risk involved in their use. For the sequence where young Frankenstein (Gene Wilder) attempts to bring his creation (Peter Boyle) to life, Strickfaden's machine produced 5,000,000 volts! Gene Wilder bravely agreed to stand close to the lightning machine, making sure he was carrying nothing metallic, but a dummy replica of Peter Boyle was used to represent the Monster. Happily, nothing went wrong during the scene.

Another important person who worked on many of the horror films made during the 30s and 40s was make-up man Jack Pierce. He was responsible for designing the make-up of such famous monsters as Frankenstein's Monster, the Mummy and the Wolf Man. Frankenstein's Monster was probably his most memorable creation and Karloff later said that the success of the screen test which led to him getting the part was largely due to Pierce's skill. "He was a brilliant make-up man," Karloff said years later. "I was just a freelance actor, but Pierce was on the inside of the studio and he knew the importance of the film and the part." Pierce didn't just depend on his imagination in the building of the Monster — he first did a lot of research on anatomy, surgery, criminology, ancient and modern burial systems and electrodynamics. He discovered that there were 6 ways that a surgeon could cut into the skull and decided that Dr Frankenstein, not being a practising surgeon, would use the easiest method. That is, he would cut the top of the skull straight across like a pot lid, hinge it, put the brain in and clamp the skull shut. That was the



Lon Chaney Jr being made up as the Wolfman by Jack Pierce (circa 1944).

designed and built the giant electrical generator used in the climax of MGM's *The Mask of Fu Manchu*. Strickfaden's machines weren't fakes — they actually did produce millions of volts and were quite dangerous to work with. On *Fu Manchu* he designed a special rig for Karloff, who was playing Fu, which would enable him to produce electrical sparks between the long metal finger-tips he was wearing and the surface of a sword. Wisely, Karloff declined to test the effect so Strickfaden himself donned Karloff's costume and rig. He grounded himself with a wire from one leg and then placed his hand in the electrical circuit. Everything worked fine until he happened to move his ungrounded leg near a metal conduit in the floor. Strickfaden literally took off and spun round in the air as the rest of the film crew, including a stunned Karloff, watched in amazement. Fortunately Strickfaden wasn't seriously hurt in the accident and was soon back at work trying to invent even more spectacular electrical effects.

When Mel Brooks came to make his 1974 spoof on the Frankenstein films — *Young Frankenstein* — it was discovered that Strickfaden, then in his seventies, still had



Left — Bride of Frankenstein. Ernest Thesiger, Elsa Lanchester and Colin Clive.

Speaking



Above — Jack Pierce applying the make-up to Karloff for Bride of Frankenstein Right — Boris Karloff again, as the dreaded villain, Fu Manchu in the 1932 production of The Mask of Fu Manchu.



Effectively Speaking

reason why Pierce decided to make the Monster's head square and flat. Pierce had also read that the Egyptians used to bind some criminals hand and foot then bury them alive. When their blood turned to water after their deaths it flowed into their extremities and stretched their arms to gorilla length and swelled their hands and feet to abnormal proportions. He thought this would make a nice touch for the Monster, since it was supposed to have been made up from the corpses of executed criminals. So Pierce had the sleeves of Karloff's coat shortened to create the illusion that his arms were of extraordinary length, and had the actor wear enormous boots of the type that asphalt spreaders used to wear, each of which weighed 18 pounds. Part of the reason for the Monster's realistic appearance was the look of the pores of the skin which Pierce achieved by a special technique — he carefully built up the make-up with layers of cheese cloth so that one couldn't tell where



King Karloff from the 1935 production of *Bride of Frankenstein*.

Karloff's real skin ended and the make-up began. One of the best features about the make-up was that it didn't conceal Karloff's expressive face and allowed him to give full rein to his talents as a mime. About the only thing that Pierce changed below Karloff's forehead, apart from the texture of the skin and the shape of his mouth, were his eyes which Pierce half-concealed with strips of rubber to give them a sleepy, half-intelligent look.

Karloff's make-up took 3½ hours to apply each day — a long and tedious process — but removing it was even more of a trial for Karloff. It required an hour and a half of prying, pulling and coaxing with the use of special oils and solvents. First the eyelids came off, and then the deep scar on the Monster's forehead was pried into as a starting point to remove the rest of the make-up. But even more complicated was the make-up job that Pierce did on Karloff for *The Mummy* which took 8 hours each day. Pierce remained at Universal Studios for many years and worked on all types of

make-up assignments, but it is for his horror creations that he will always be remembered.

One of Hollywood's most famous special effects men also worked at Universal during the 1930s — his name was John P. Fulton. Like Strickfaden he worked on the 1931 version of *Frankenstein*, handling some of the laboratory effects as well as the model shots and the burning of the mill at the climax of the film. Fulton also worked on *Dracula* (1930) as well as practically every other horror film made at Universal up until 1945 when he moved to another studio. His most famous work was in *The Invisible Man* in 1933 which starred Claude Rains. In the scenes where Rains was supposed to be totally invisible, the effects were relatively simple to arrange and the various objects that he handled, such as a bicycle, were manipulated by means of fine wires, but in the scenes in which he was partly clothed were much more difficult to film. The wire technique was obviously unsatisfactory as the clothes had to appear as if they were filled with an invisible body. So Fulton used a travelling matte process, filming on a completely black set with walls and floor covered in black velvet. A stunt man was clothed from head to foot in a black velvet costume and wore a black headpiece which resembled a diver's helmet. Over this costume he wore whatever article of clothing was required for the scene. This gave Fulton a picture of apparently unsupported clothes moving around against a dead black background which he then superimposed onto the film taken of the ordinary set. The chief difficulty that Fulton had was in directing the stunt man who was standing in for Rains. It was necessary for him to move in a way that was natural, but did not present, for example, an open sleeve end to the camera. This required endless patience, endless rehearsals and many takes. Fulton had to discover a way of getting the



Karloff's 'dummy stand-in' with cameraman John Mescall and James Whale.

man to move normally without passing his gloved hands in front of himself which would, of course, obscure parts of his clothing from the camera.

In a couple of sequences the invisible man had to be shown unwrapping the bandages from his head, and in another he had to remove his false nose, revealing the emptiness within the head wrappings. A travelling matte was used for the former sequence, but in the latter the effect was achieved by using a dummy replica of the invisible man's bandaged head complete with a false chest that was designed to stimulate breathing.

In a lot of the scenes the stunt man had to work completely blind which made directing him even more difficult. As his black velvet head-piece was without any openings, air had to be supplied to him by a tube running up his trouser leg. On at least one occasion either the air supply failed or the mid-summer heat, aided by the studio lights, overcame the man and he fainted in the middle of a scene. The air tubes increased Fulton's directing problems — they made a roaring noise in the stuntman's ears and drowned out any sounds that might have filtered through the padding of the helmet. Even when Fulton yelled through a giant megaphone the man could only hear a faint murmur.

Perhaps the most impressive sequence in *The Invisible Man* occurred at the end of the film when the dying scientist slowly loses his invisibility. On the screen, looking straight down on his death bed, we can see at first only the depression made in the pillow by the invisible head and the shape of the sheets over the unseen form. Slowly a suggestion of bone structure appears then a full skeleton, then traces of flesh and skin and finally we see Rains himself. The indented pillow was actually made of plaster and the sheets of papiermache. A skeleton (a real one) and then a series of dummies — each one in a different stage of development — were filmed separately then linked with a number of camera dissolves to create the impression that Rains was slowly reappearing.

Fulton worked on the various sequels to *The Invisible Man* such as *The Invisible Man Returns* (made in 1939 with Vincent Price under the bandages), *The Invisible Woman* (1941), *The Invisible Agent* (1942), and *The Invisible Man's Revenge* (1944). Fulton also worked on *The Mummy* and *The Werewolf of London* (1935) in which he turned actor Henry Hull into a wolfman — one of the first and best of these type of transformations — and *The House of Dracula* (1945). In the latter he achieved an even more spectacular transformation — that of a flying bat becoming Count Dracula. Fulton, who won several Academy Awards for his effects work, was also the man responsible for one of the most spectacular achievements on film — the parting of the Red Sea in *The Ten Commandments*.

The names of Strickfaden, Pierce and Fulton are not as well known as those of the stars of the classic horror film, or even their directors, but they were responsible for many of the ingredients of those old films that made them so memorable and therefore deserve our recognition — and appreciation.

Drinkers of Blood... Stealers of Souls

by Steve Moore



A horrified Francis Mathews watches as Andrew Keir puts the stake in (Dracula — Prince of Darkness).

VAMPIRE! A cry of terror that has echoed down the centuries throughout Europe, sending fathers hurrying to lock up their daughters, and packing churches full with the fearful faithful. An image of an era long buried by time, perhaps, but the legend lives on... for as you would expect, the vampire may be dead, but he won't lie down!

Though the vampire may no longer have a place in our modern view of the real world, he still stalks through the darkest corridors of the human mind, casting an evil fascination over mankind's unconscious, and conscious, thoughts. It is a fascination that has grown stronger and stronger as belief in the physical form has waned. And the vampire's spell has been recognised,

and exploited, by the entertainment industry over the last hundred and fifty years, first in books and short stories, later, and most effectively, by the cinema industry.

Throughout the nineteenth century a constant stream of vampire tales flowed from the pens of a variety of writers. Some were considerable works of literature; others were written for the 'penny-dreadfuls', published in weekly parts and aimed at an audience more interested in vicarious thrills than style or merit. Finally, in 1897, Bram Stoker produced the ultimate vampire novel, *Dracula*. Not surprisingly, *Dracula* has become the most popular, and most filmed, of all the screen vampires as well.

Despite a few tentative efforts in the

direction of the undead beforehand, the first vampire film of any note was *Nosferatu*, made in 1922. Directed by Friedrich Murnau in Germany, this silent classic was based on Stoker's *Dracula*, although the connection, though obvious, was not admitted. The title comes from a Rumanian word for vampire, 'Nosferat', and those parts of the action originally taking place in England were changed to German locations, as the characters were given German names also. Count *Dracula* became Graf Orlok, known as *Nosferatu*, and was played by an actor called Max Schreck... whose surname, incidentally, means 'terror'! All these changes, however, could not disguise the fact that *Nosferatu* was infringing the copyright on *Dracula*,



Above left, the sinister Graf Orlok, from Murnau's classic 1922 *Nosferatu*, and (right) a rare picture of Max Schreck, the man who played him. (With special thanks to Barry Pattison).



and Stoker's widow brought a court action which resulted in an order to destroy all prints of the film. The film seemed doomed by a breach of the law, but strangely, another flagrant breach of copyright saved it; some pirate copies of the film were made, and it is thanks to these that this early masterpiece can still be seen.

Plague-carrier

The problem with all film adaptations of the original *Dracula* story is what to leave out, for Stoker's tale is exceedingly long, and has many tediously slow-moving passages. Later film-makers have come to terms with this quite well, utilising most of the important parts to provide a well-ordered whole. Murnau had no qualms about removing whole sections, though, and even when it is remembered that his film was only just over an hour long and limited by the methods of silent film making, it does tend to suggest that accuracy was not among his major concerns. Reinforcing this idea is the fact that he also veered away from the traditional picture of the vampire itself. Apart from his blood-sucking activities, *Nosferatu* is seen as a personification of the plague. Wherever he goes, the Black Death breaks out, and he is frequently seen surrounded by rats. The idea that the vampire may be destroyed if a pure-hearted woman offers her life freely and keeps him by her side until dawn, when he is susceptible to the rays of the morning sun is also used. A vampire of the old tradition would laughingly have drunk and moved on without falling for such a simple snare. The end result, one

feels, is that the director has made a Friedrich Murnau film, rather than one about *Dracula*.

But the film did have its good points, not the least of which being the performance of Max Schreck. With a bald head and rat-like face, bulging eyes and huge ears, thin body and outrageously clawed hands, he personified both the victim-and-carrier of the plague, and the anaemic demon craving life-blood. The film also used for the first time several visual techniques that have since become commonplace.

However, another nine years were to pass before the real *Dracula* came to the screen, when Universal pictures made the film of the same name which shot Bela Lugosi to fame. In 1924, a stage version of *Dracula* had been written, and three years after this, Bela Lugosi opened in the American run. When sound finally arrived, the film world naturally looked toward this very successful play, and Universal scheduled it to star the great Lon Chaney Sr. Unfortunately, Chaney died before the project could be completed. Lugosi was the obvious choice as replacement, and he took his chance with both fangs, so to speak.

The film was based on the stage play, which, in turn, was much closer to Stoker's original story than Murnau's version had ever been. It has dated badly now, being slow and underplayed to an almost incredible degree (even the climax, where *Dracula* is staked into his coffin, is cut away from, leaving the audience guessing what has happened). But Lugosi set the style for *Dracula* for the next twenty years, and, costume-wise, probably for ever more. *Dracula* is hardly conceivable without

the evening suit, cape and the slicked-back hair.

Lugosi's *Dracula*, under Tod Browning's direction, was also much closer to the traditional conception of the vampires, except, one might add, that the Hungarian-born actor always looked too well-fed for one who subsisted entirely on liquid food! Resting up in his coffin during the day, travelling by night in the form of a bat, cringing at the sign of the cross or sinking his fangs into a young maiden's neck (but this latest act was never shown in full camera), Lugosi became everybody's idea of the vampire count ... at least until Christopher Lee first played the role.

The studios did well out of *Dracula*, Lugosi did not. Sequels were made, *Dracula's Daughter*, and *Son of Dracula*, but Lugosi was in neither of them. He turned to other studios, who were jumping on the bandwagon of blood, and made such films as *Mark of the Vampire* and *The Devil Bat*. When Universal again returned to the count, in two epic confrontations between *Dracula*, the Wolfman and the Frankenstein monster, *House of Frankenstein* and *House of Dracula* in the mid-forties, John Carradine got the part of the arch-vampire. The only really notable thing about Carradine's portrayal was that he was the first moustachioed Count ... looking back on the films from a modern viewpoint, his *Dracula* seems about as threatening as a doctor on a house call.

When Lugosi finally got another chance to play the Count, it was in *Abbott and Costello meet Frankenstein*. The time was 1948, and the count, and Vampire films generally, had reached their lowest ebb. For the next years, although there were one or two tentative efforts, the vampire was not dead, but merely sleeping.

The great awakening came at last, and not from Hollywood, as one might have expected, but from England, where *Dracula* had first been born in the fertile brain of Bram Stoker. Hammer films, after many years of



A still from Universal's 1931 *Dracula*, with Bela Lugosi as the Count and Helen Chandler as his victim.

making bread-and-butter movies, mainly for English release, first entered the horror field with an adaptation of the famous television serial, Quatermass, which they titled *The Quatermass Experiment*. That was in 1955, and two years later they really made their mark with *Curse of Frankenstein*. Following the huge success of this picture, Hammer noticed there was a huge potential for more of the same, and they were quick to realise it. A follow-up was needed, and Dracula was the obvious choice.

Dracula, released in America as *Horror of Dracula* not only signalled the rebirth of the vampire count, but, with *Curse of Frankenstein*, revived the entire horror film industry. It also gave the world a new image of Dracula, in the person of Christopher Lee: tall, gaunt and threatening, and coming much closer to the traditional vampire concept than any of his predecessors had ever done.

Jimmy Sangster's screenplay returned to the original Dracula story, and, under the guidance of director Terence Fisher, the Count was raised from being a sideshow attraction to having his dignity fully restored. Perhaps some of the misty atmosphere of the 1931 version was missing, but the mysterious power put into the role by Christopher Lee more than made up for it. Peter Cushing, playing Van Helsing, the vampire-killer, provided a fine foil to Lee's energetic menace, and moved imperturbably through the growing horror, armed with his garlic, crucifixes, wooden stakes and vast erudition.

With the additional advantage of colour, the film was considerably more explicit than its predecessors, dwelling lovingly on each horrid detail. Technically, too, it was a considerable advance, and Dracula's disintegration when caught in the morning sunlight, leaving no more than a pile of dust, is a fitting climax to a memorable movie.

Brides of Dracula, made by Hammer two years later, did not feature the Count himself, but rather as Baron Meinster, played by David Peel, who had also decided that a simple coffin was far too small a territory for any self-respecting corpse to rule over for eternity. Van Helsing, in the form of Peter Cushing, was once again on the scene to put his mind, and body, at rest.

By now, vampire films were appearing from all parts of the world — Japan, France, Italy and Mexico, all were jumping on the bandwagon. But most of these were quicky, exploitation movies of little interest, and did not feature the immortal Count.

Neither did Hammer's next venture into the blood-drinking field, *Kiss of*



A memorable moment from Hammer's *Dracula*, as the vampire lord (Christopher Lee) prepares to turn to dust in the first rays of the sun.

the Vampire, made in 1964, in which a honeymooning couple fall foul of a local Bavarian vampire circle. It was 1966 before Dracula rose again, in *Dracula — Prince of Darkness*, and his resurrection provided one of the most gruesome scenes in cinema history.

The dust, which was all that remained of Dracula after his demise in the earlier film, had been collected by one of his faithful henchmen. With the dust scattered lovingly across the bottom of a huge stone coffin, the henchman suspends the body of a recently murdered man over it, slashes the corpse's stomach, and blood gushes down. As Lugosi had remarked in the original version: "The blood is the life..." and within moments, Dracula rises again.

The film, with Terence Fisher again handling the directional chores, was remarkable for some excellent visual effects. The stunning settings, added a new dimension, their beauty counterpointing the gruesomeness of the story. And Christopher Lee seemed even more menacing, an even greater personification of evil alien to our everyday world, by not having a line of dialogue to speak throughout. Blood-red contact lenses helped tell us all we needed to know about the cravings of the vampire, and their satisfaction.

Dracula finally falls through the ice covering the moat of his castle, and is killed by the running water: a forgivable distortion of the legend which says only that a vampire may not cross running water. Locked in an icy grave, Dracula rested until 1968, when the Hammer chiefs decided the world was once again ripe to have its blood chilled, if not actually drained.

The title said it all: *Dracula has risen from the Grave*. The blood of a wounded priest (surely a touch of conscious irony!) trickles through the ice, and the Prince of Vampires emerges once more to build a new dominion of death. But the Dracula legend was developing now, and the vampire began to take on some of his traditional characteristics as demon lover. The American films of the thirties and forties, bound as they were by the censorship of the Hayes Office, had rigorously avoided any suggestion of this, preferring to portray the vampire merely as a symbol of utter evil. But *Dracula has risen from the Grave* showed the heroines welcoming Dracula's bite in much the same way as they would relish a kiss from the boy-friends. Added to this were more beautiful, atmospheric location shots, and the film took on the appearance of a curiously twisted love story, as well as being as terrifying as ever.

Vampire fever

By now, the world seemed to be in the grip of vampire fever, and the undead were bobbing up out of their coffins faster than they could be staked down again. And some of them, like the American *Billy the Kid vs. Dracula*, were very curious indeed. Amongst all this, it was inevitable that someone would send up the whole vampire cult, and Roman Polanski, usually known for directing more serious 'art-films', stepped in with *Dance of the Vampires*, or, to give it its American title, *The Fearless Vampire Killers*. Polanski himself took a large acting part in this black comedy, which nonetheless featured sets and locations equal to, if not even better than most serious vampire films.

But even after Polanski had shown that the vampire was not so frightening



A toothsome shot from *Vampire Circus*.

after all, the films continued to flow in a seemingly-never-ending stream. Between 1970 and 1973, Hammer alone produced ten vampire films. The Dracula saga continued in *Taste the Blood of Dracula* and *Scars of Dracula*. *Dracula A.D. 1972* obviously updated the story, and brought the Count to London, where he remained for *The Satanic Rites of Dracula*. After all this, it's no surprise to know that Christopher Lee was tiring of the role!

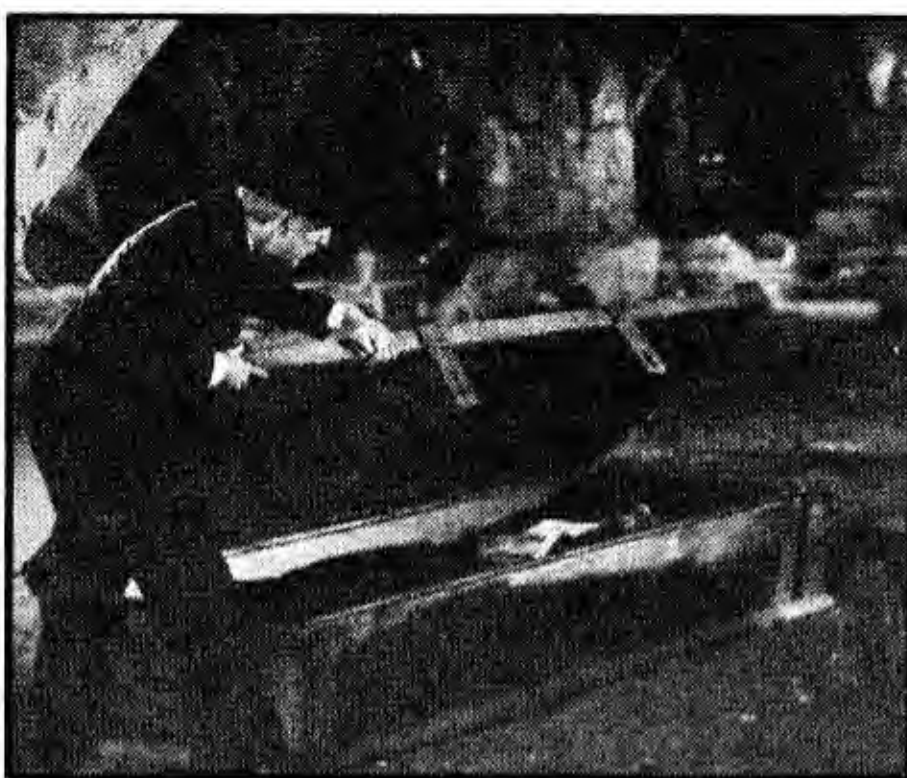
Other films explored different aspects of vampire lore. *Countess Dracula* told the grisly tale of the historical Countess Elizabeth Bathory, the original 'Vampire woman of the Carpathians'. Another series was based round Mircalla Karnstein, the heroine/villainess of a short novel by nineteenth century writer J. Sheridan Le Fanu, called 'Carmilla'. *The Vampire Lovers* was followed by *Lust for a Vampire* and *Twins of Evil*. Here was the 'demon lover' aspect at its most explicit, and the Countess took yet another step away from tradition by turning her attentions to members of her own sex as well as more appropriate male victims. *Captain Kronos — Vampire Hunter* focused on the adventures of a professional vampire killer in the early nineteenth century, and added a touch of swashbuckling adventure to the usual ingredients.

But even these offerings couldn't weary audiences as hungry for vampires as the vampires would have been hungry for the audiences (if only they'd been able to step off the screen), and there was room for more offerings from around the world. *Count Yorga, Vampire* moved the action to modern California, and was soon followed by *The Return of Count Yorga*.

Riding in on the crest of a wave of American 'black' pictures, *Blacula* and its follow-up, *Scream, Blacula, Scream*, mixed vampires and voodoo as a vampiric African Prince stalked through modern America's black community.

More interesting was another tale set in a strange setting, *The Legend of the Seven Golden Vampires*, and once again, it was Hammer, the masters of the vampire film, who were responsible. By 1974, the vampire film's amazing popularity found itself threatened by a new wave of box-office money-spinners, the Chinese kung fu pictures. It was natural then that Hammer should look eastwards and co-produce with Hong Kong's Shaw Brothers, to combine those things that each did best... horror and fighting-adventure.

The Chinese film industry as a whole was no stranger to supernatural tales, although most of their offerings tend to be ghost stories. Once or twice they had



Top, Edward van Sloan opens the earth box in the 1931 *Dracula* (a sequence not in the finished film), and (bottom) Lon Chaney, Jr., confronts a victim in *Son of Dracula*.

tried their hands at western-style vampires, in films like *The Devil's Skin*, although this was never released in Britain. But it took Hammer's expertise to really bring the vampire to China.

A Chinese priest visits Dracula's tomb, only to find the Count rise from the grave and take over his body. Twenty-four years later, Professor Van Helsing arrives in Chungking to give a lecture, and finds himself on the trail of his old adversary once more. With Peter Cushing joined by Hong Kong's fighting superstar, David Chiang, the film could hardly miss in either hemisphere, but from a purely western point of view, the movie was further enhanced by the strangeness of the location, and the massive Chinese sets available for use at the vast Shaw's Movie Town. Director Roy Ward Baker exploited these advantages with a sure hand, and added some fine sequences, especially those of the shaggy-maned Chinese vampires riding through the night in a spectral cavalcade.

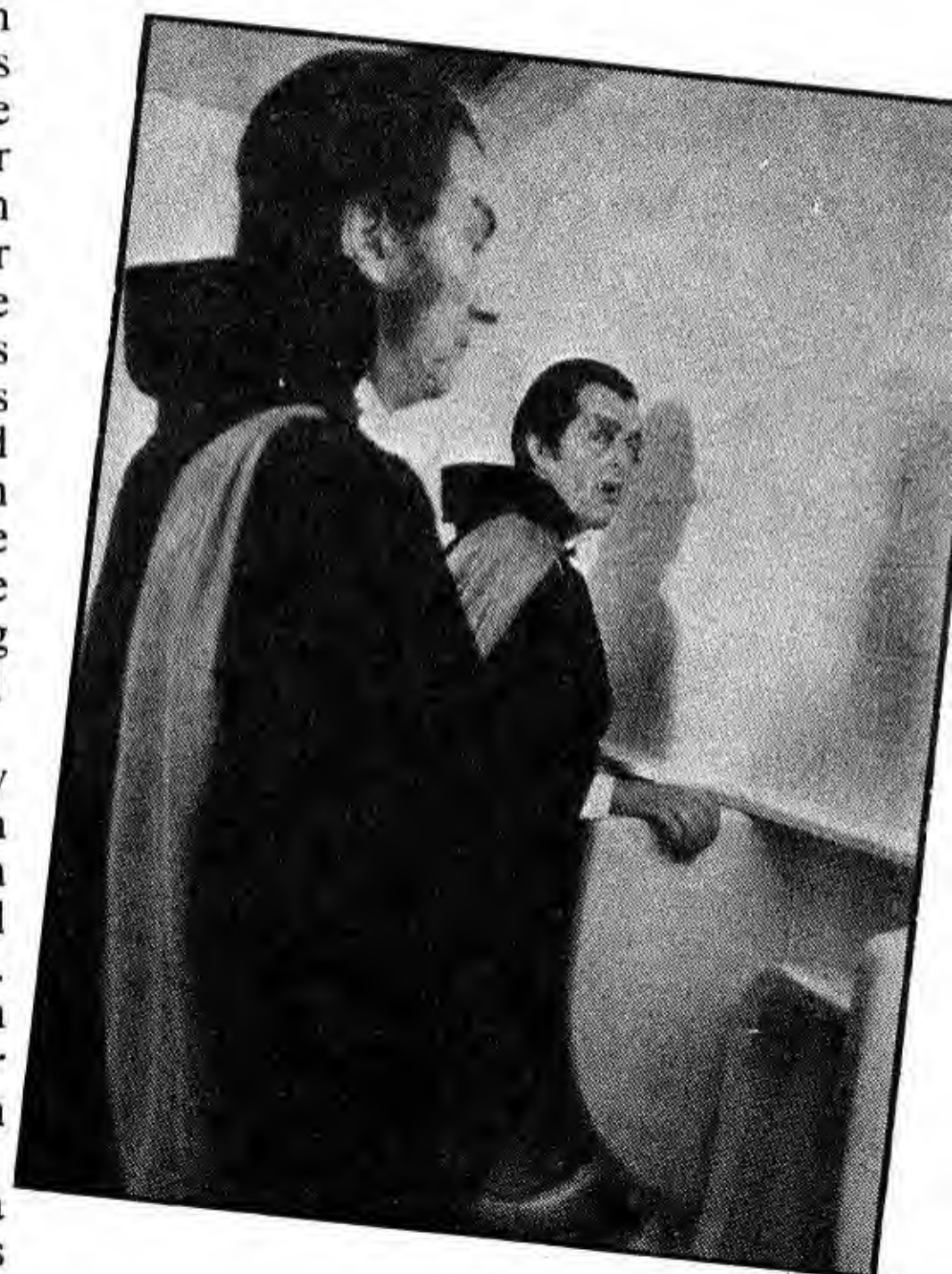
1974 also brought a return of comedy to the vampire scene, with David Niven playing Dracula in *Vampira*, in which the Count seeks a girl with a rare blood group so that he can revive his wife. Andy Warhol also presented his own curious comic version, *Blood for Dracula*, but neither film made much impression on audiences.

There has been something of a decline in the number of vampire films

recently, which is hardly surprising after the glut of the early seventies. Films with titles like *The Nude Vampire* probably don't do much to help keep the interest alive, either. It may soon be time for the vampires to return to their coffins and sleep away a few more years, before rising again to start a new wave.

But before leaving the vampire, two more films demand our attention, both seeking to take us right back to the beginning. In both cases, the script was taken, in essence at least, from the original novel, rather than the stage play, as the 1931 version was. The first was *Count Dracula*, a co-production between Spain, West Germany, Italy and Lichtenstein. It was made in 1970, although not released in Britain until 1973. Christopher Lee again returned to his most famous role, but even with his presence the film fell rather flat... limited, perhaps, by a tight budget and directing which rarely rose above the ordinary. The other film was *Dracula — The True Story*, made in 1974, and featuring Jack Palance as the immortal Count. This film was not particularly well-received either. It seems unlikely that another 'original version' will now be made, at least for a long time, and it's a pity that these attempts were not more successful.

But what of the future? Hammer have *Vampirella* scheduled for filming, based on the popular American comic-book, and perhaps this will be the first of another new trend in vampiric film-making. But whatever happens, we can be sure that, with a screen history of over fifty years, the vampire seems set to maintain his hold on life after death for a good few years to come.



VAN HELSING'S TERROR TALES

GOOD DAY TO YOU READERS. MY NAME IS PROFESSOR VAN HELSING, YOU MAY KNOW ME THROUGH MY ATTEMPTS TO PERMANENTLY DESTROY THE EVIL OF COUNT DRACULA. BUT TODAY I'D LIKE TO TELL YOU A STRANGE STORY I HEARD DURING MY TRAVELS... A MACABRE TALE OF THE DEAD AND THE UNDEAD. I CALL THIS ONE...



VOODOO VENGEANCE

MIDNIGHT ON THE ISLAND OF HAITI. LOUIS, A YOUNG HOUNGAN VODOO PRIEST WITH FACE PAINTED TO SYMBOLIZE THE BORDERLINE BETWEEN LIFE AND DEATH, PERFORMED A GROTESQUE RITUAL IN A DESERTED CHURCHYARD.



IN THE NAME OF BARON SAMEDI, MASTER OF THE DEAD RISE UP YOU DEAD MEN RISE UP!

THE WORDS OF POWER REVERBERATED THROUGH THE STILLNESS THEN ALL OVER THE CHURCHYARD THE GROUND ERUPTED



IT WAS THE FIRST TIME THAT LOUIS HAD RAISED THE DEAD, NOW HE WAS ALMOST TOO ELATED WITH HIS SUCCESS TO GIVE HIS COMMANDS

YOU MUST **KILL** FOR ME!
I WILL TELL YOU WHERE
YOU MUST GO!

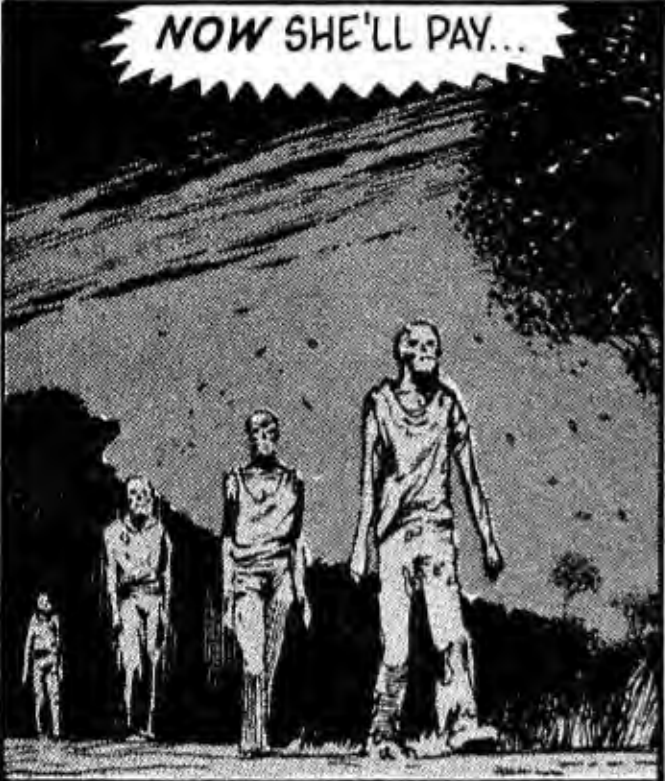


THEN AS THE ZOMBIES MOVED AWAY ON THEIR MISSION OF DEATH...

BERNICE SHOULDN'T HAVE
LAUGHED AT MY LOVE FOR HER.



NOW SHE'LL PAY...



IN FULL!



BERNICE'S SCREAM BROUGHT
HER BROTHER RUNNING...

WHAT IS IT
JAQUES?!



ZOMBIE!
COME ON, RUN FOR IT!

BUT OUTSIDE...

MORE OF THEM!
OUR ONLY CHANCE
IS TO GET CLEAR
AND **OUTRUN** THEM!

OOOH



THWAAP!

BUT, AS JAQUES FOUGHT FOR THEIR LIVES...

JAQUES! LOOK! IT'S FATHER! I KNOW IT IS. HE ONLY DIED LAST MONTH.



FOR A MOMENT BOTH LIVING AND DEAD PAUSED.

THEN, AS IF BY SOME UNSPOKEN COMMAND...

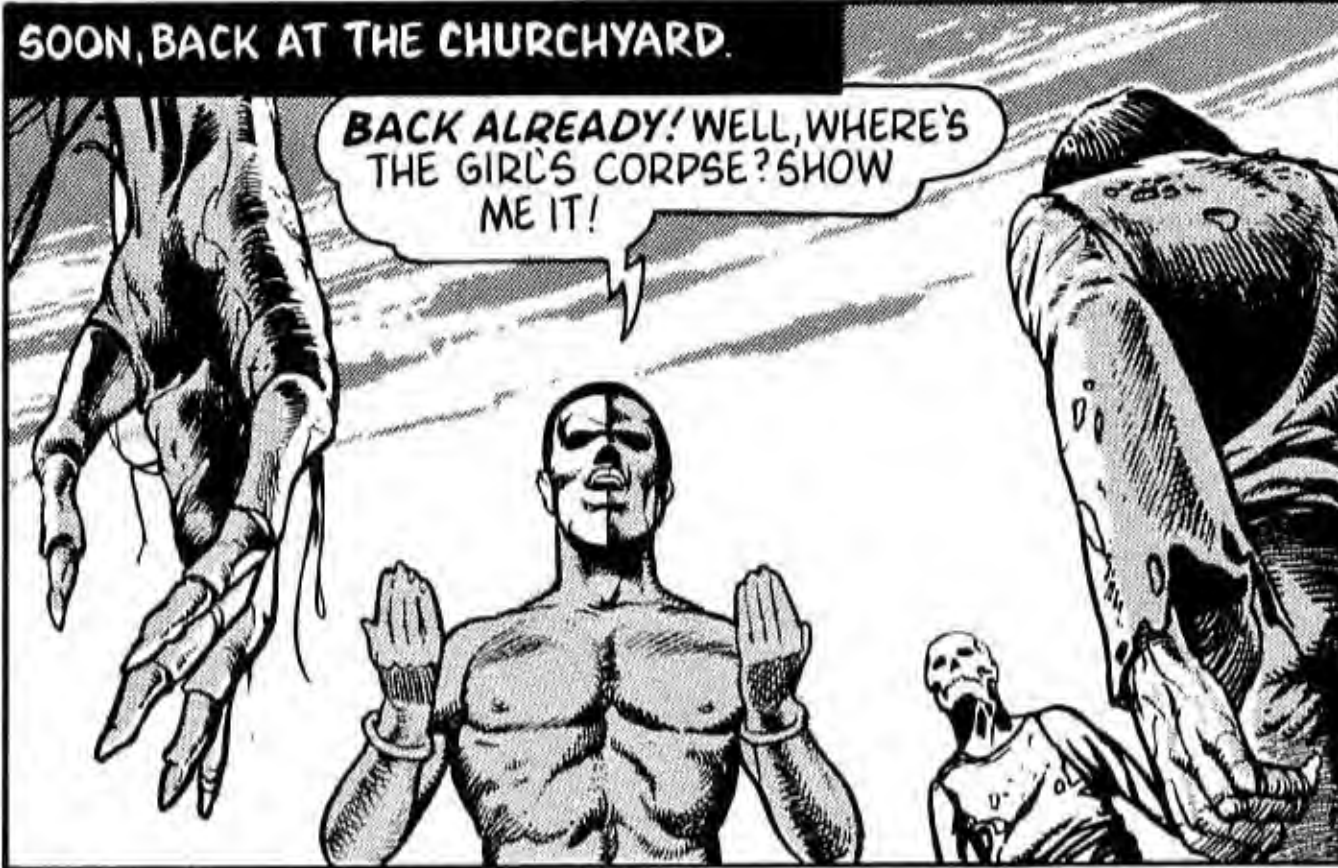
THEY'RE LEAVING!... GOING BACK TO THE FOREST!

FATHER DON'T...



SOON, BACK AT THE CHURCHYARD.

BACK ALREADY! WELL, WHERE'S THE GIRL'S CORPSE? SHOW ME IT!



BUT THERE WAS NO BODY... ONLY WORDS WRUNG TORTUREDLY FROM A CRACKED, DRIED THROAT...

CAN'T KILL MY DAUGHTER!



PANIC-STRICKEN LOUIS STOOD ROOTED TO THE SPOT...



AS THE ZOMBIES CLOSED IN...



CLAW-LIKE HANDS READY TO TEAR AND REND.



MEDDLING WITH THE DEAD THE YOUNG HOUNGAN HAD MADE HIS FIRST MISTAKE...



IT WAS ALSO HIS LAST...

WITH DAWN PEACE RETURNED TO THE CHURCHYARD... BUT THE NEXT VISITOR WOULD FIND LOUIS, HALF-IN, HALF-OUT OF A SHALLOW GRAVE, ON THE BORDERLAND BETWEEN LIFE AND DEATH, ONE HALF OF HIS FACE WHITE...



BUT THIS TIME IT WAS NOT PAINT!

FANTASTIC VALUE!

THIS SUPERB 3ft. x 2ft. colour reproduction of the 1958 Hammer publicity poster for DRACULA appears in MONSTER MAG vol. 2. No. 2. Also featured in this great issue, a four page feature on VAMPIRE CIRCUS; a look at DEATH LINE, John Brosnan on special effects, plus lots more! 30p from all good newsagents, or direct from the address below.



A limited supply of the following are available.



MM 1.....25p
Chris Lee/Franken-
stein
poster, Lee & Chaney bi-
ographies, Planet/Apes.



MM 3.....25p
Cushing / Frankenstein
poster, Vault of Horror,
Monster from Hell, etc.



MM 4.....25p
Chris Lee/Dracula poster,
Cushing biography, Sat-
anic Rites, etc.



MM5.....25p
Blacula poster, Blob,
Mummies, women mon-
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Fearsome female vam-
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MM 12.....30p
Cushing & vampire poster,
Frankenstein: True Story,
Vampire Circus, etc.



MM 13.....30p
Lee/Dracula poster,
Blacula, Bloody Apes,
Torture films, Tartu.



MM 14.....30p
Lee/Dracula poster, Sam
Pekinpah films, Thing
With Two Heads, were-
wolves.



MM vol 2, No. 1.....35p
Two vampire posters inc.
Lee/Dracula, Exorcist ef-
fects, It's Alive, Spanish
horror, Frightmare



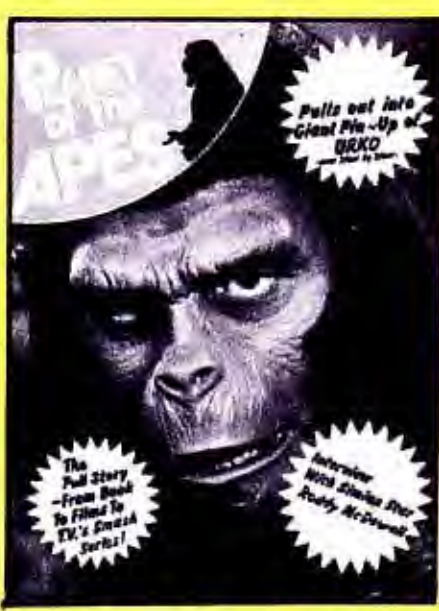
MM vol 2, No. 2.....35p
1958 Dracula publicity
poster reproduction, 4-pg
Vampire Circus, Special
Effects, Death Line, etc.



S-F SERIES 1.....35p
Doc Savage Special. All
you want to know about
the film, the books, etc.



S-F SERIES 2.....35p
Six Million Dollar Man
articles & posters, Dr.
Who feature.



PLANET OF THE APES
35p
From book to film to TV,
lots of facts and pics,
superb Urko poster.

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